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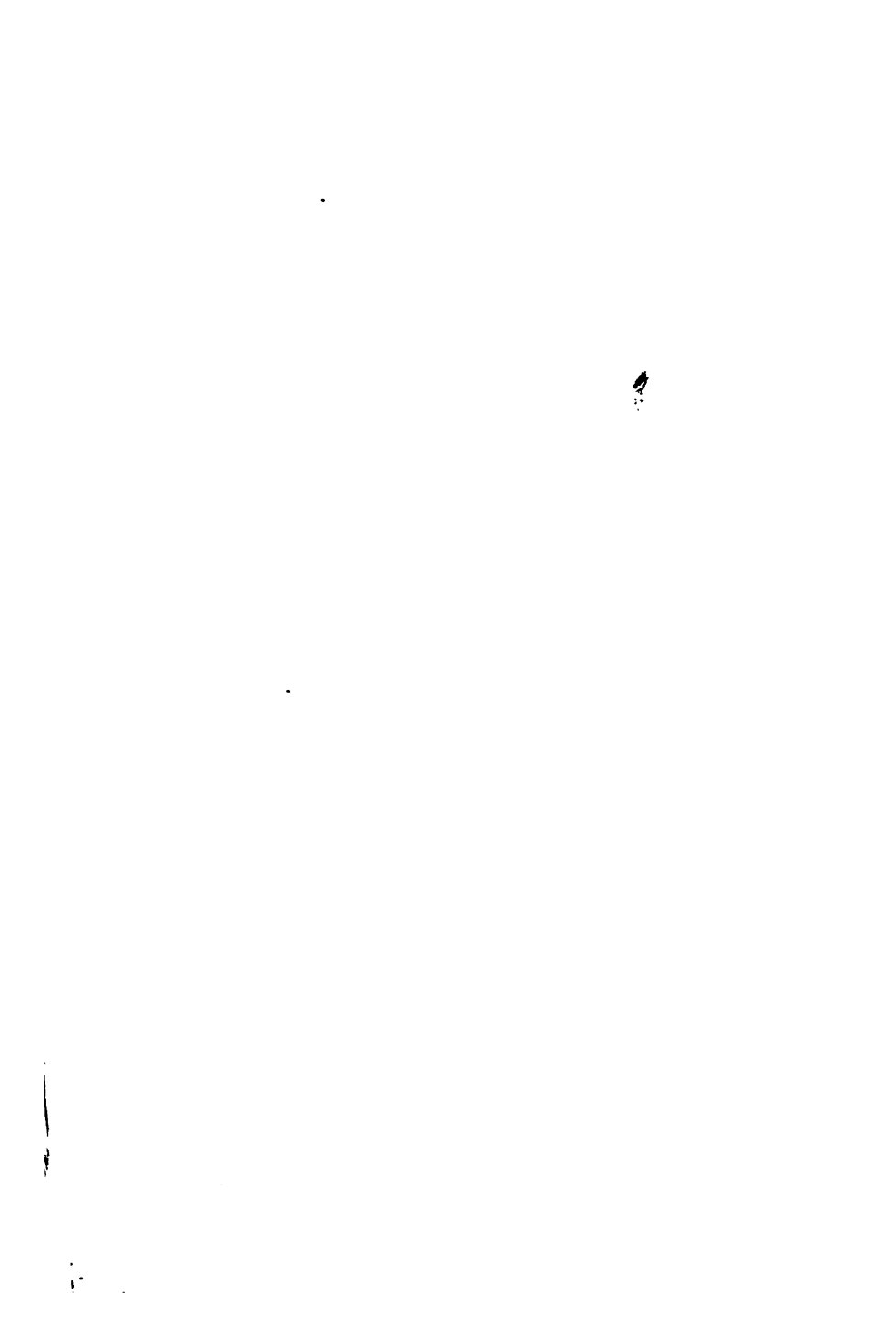
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Gough Add^d
Devonshire
p. 5.



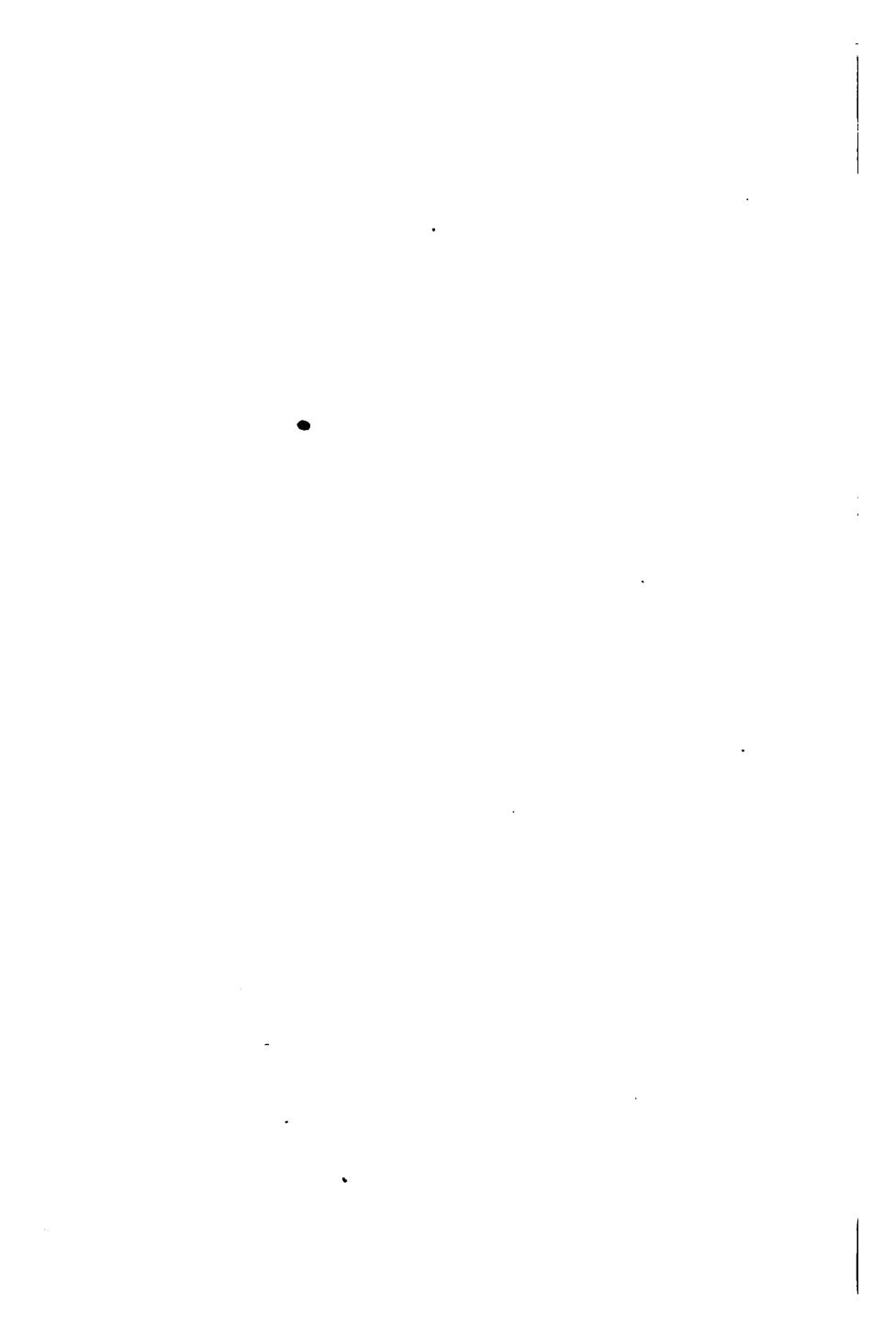


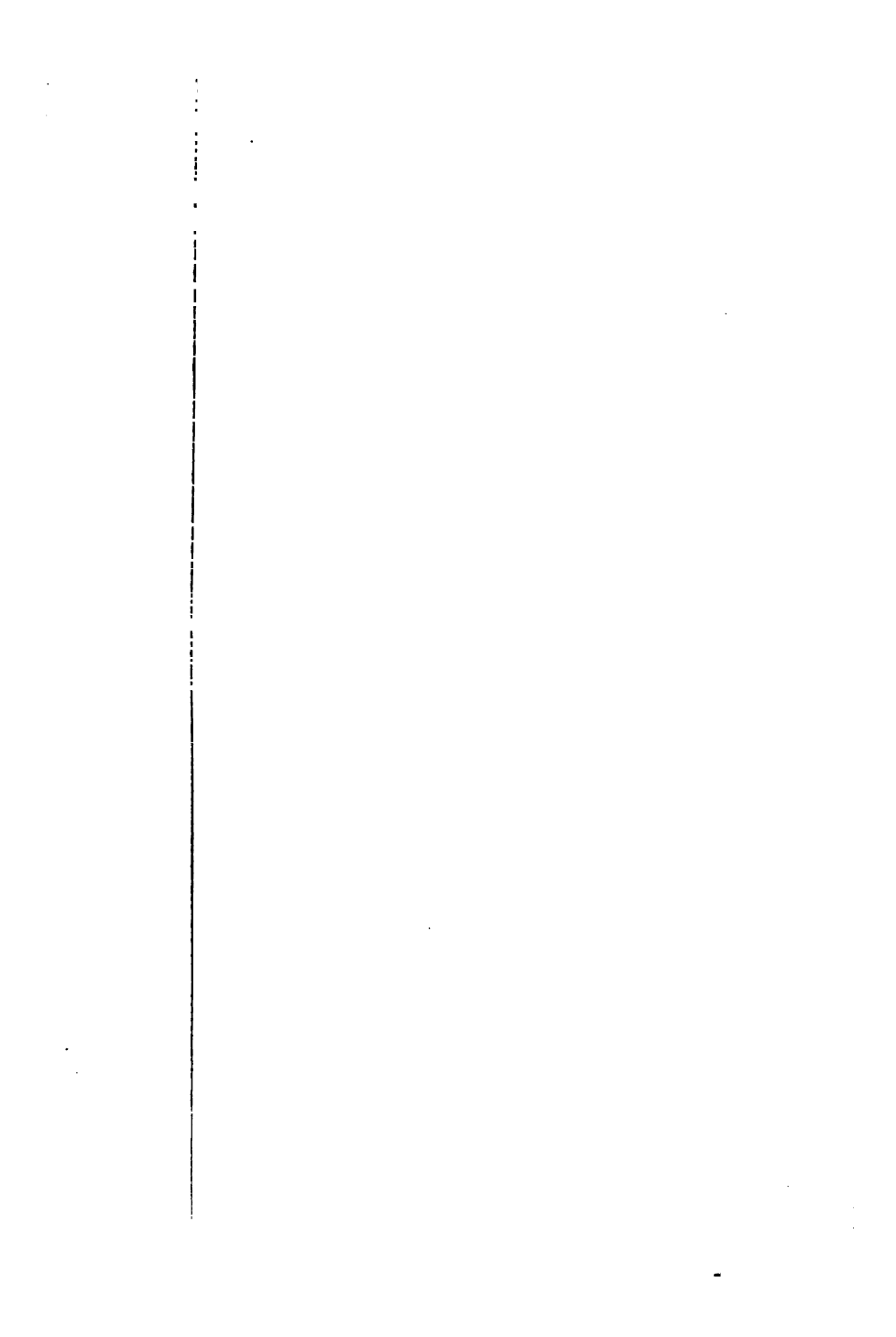


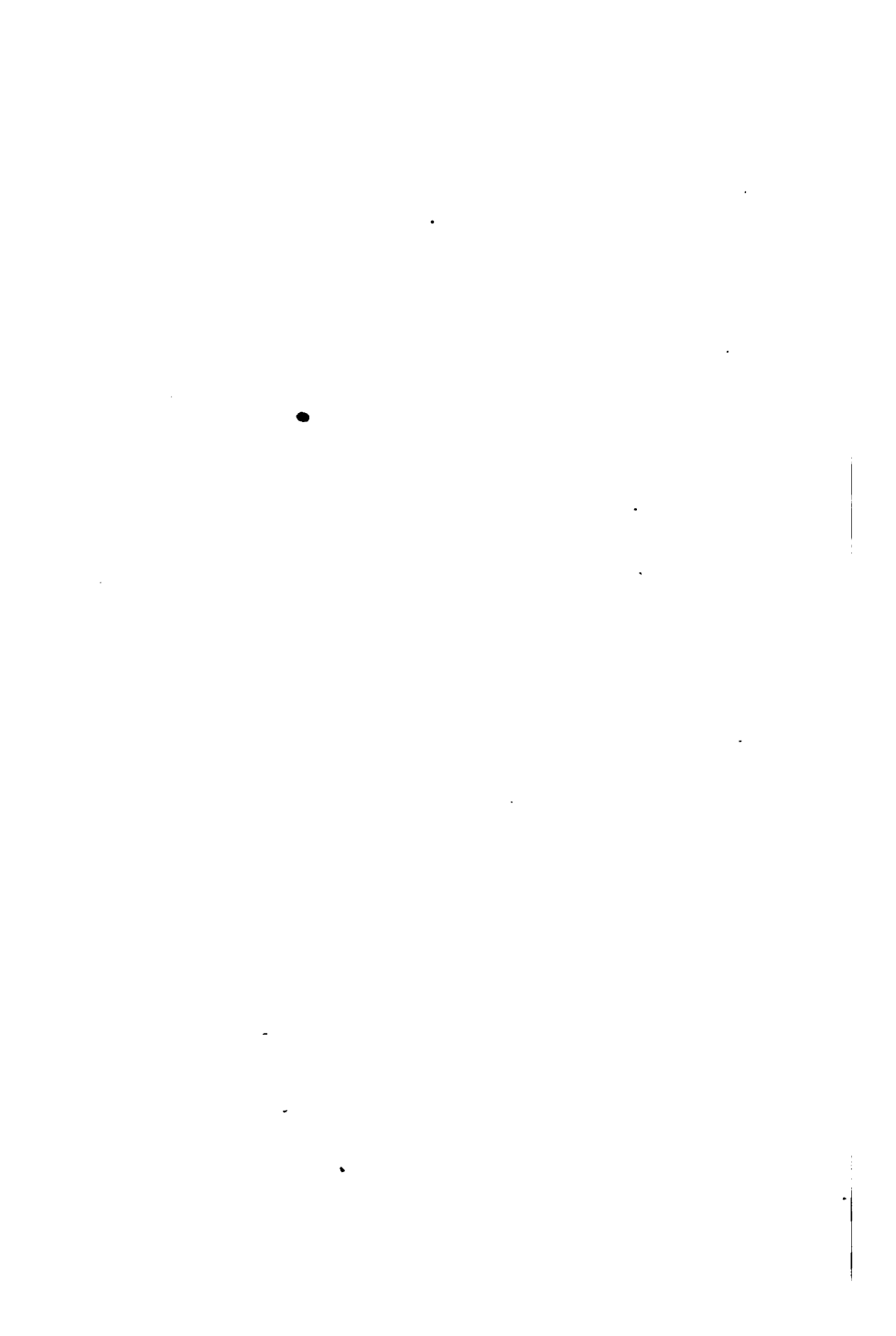
The Ancient Borough Town of Plympton,

WITH

MEMOIRS OF THE REYNOLDS FAMILY.







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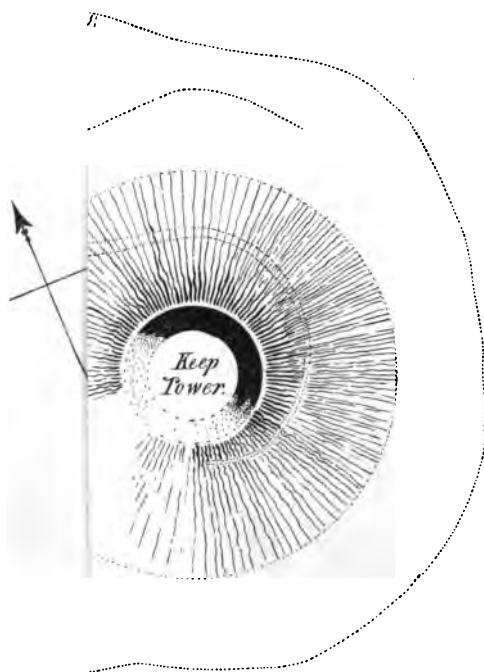
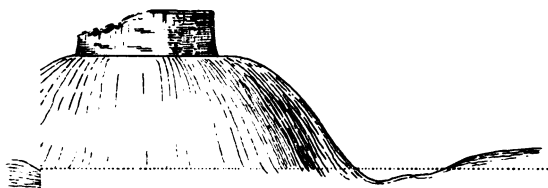
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Measure 100 200 300
Scale of Feet.

SOME ACCOUNT
OF
The Ancient Borough Town
OF
PLYMPTON ST. MAURICE,
OR PLYMPTON EARL;
WITH
Memoirs of the Reynolds Family.

BY
WILLIAM COTTON,
A FREEMAN OF THE BOROUGH.



LONDON :
JOHN RUSSELL SMITH, 36, SOHO SQUARE.
PLYMOUTH: ROGER LIDSTONE.
MDCCCLIX.



PREFACE.

ALTHOUGH the town of Plympton has not yet attained to the like distinction of *Arquà*, or *Stratford-upon-Avon*, or become so famous as to attract pilgrimages to the *Shrine of Reynolds*, it can, nevertheless, boast of having given birth to as great a genius, in his own line of art, as Petrarch or Shakespeare. For, as the Drama, before the time of Shakespeare, was still in its infancy, being almost entirely confined to mysteries, miracle-plays, and court-pageants, so was the art of painting in this country, previous to the birth of Reynolds, in a state of almost Cimmerian darkness and obscurity; England not having produced a single painter of any repute, with the exception of Hogarth, and he was scarcely known but as a caricaturist and an engraver.

The birth-place of so great a genius as Reynolds will, doubtless, hereafter become an object of deep interest to artists *yet unborn*, and the streets of his native town, the school in which he received the rudiments of parental education, and the beautiful

fields and lanes through which he oftentimes strayed in his youth, will be visited with perhaps as much delight as the quiet banks of the Avon, or the bold scenery of *Arquà*, amid the *Euganean* hills. Let us, then, hope that the walls of the quaint old school-room will be carefully kept in repair by the trustees, and that the memory of England's greatest portrait painter will be preserved in the valley of the Plym as long as the world endures. Let it not be said (as it once was) to a traveller, who asked to be shewn the house in which Joshua Reynolds was born, "Don't know, Sir; I never heard the name; don't think he lived hereabouts."

It was my fondest wish to have founded in the town of Plympton an Institution dedicated to the fine arts, and the memory of Sir Joshua Reynolds; and with that intent I offered, in 1848, to give a valuable and extensive collection of *Books on Art, Prints and Original Drawings by the Old Masters*, if a suitable building were provided for its reception, and a sufficient sum subscribed for the future maintenance of the Institution. I thus hoped to lay the foundation of a Museum of Art in Plympton, such as might hereafter become worthy of the county of Devon, and of the name of Reynolds; but circumstances prevented the execution of this design, and the collection has been since located, in a very handsome room at Plymouth, built for the express purpose, and attached to the Public Library, in Cornwall

Street. It must, however, be a subject of regret to some persons, that the original plan, with regard to Plympton, could not be carried into effect, and I was myself naturally anxious to connect my Library with a town of which I had just been elected a Freeman.

It may be presumed that some account of a place which gave birth to so great and original a genius will be favourably received by the public in general, as well as by the inhabitants of Plympton, accompanied as it is by some new anecdotes of the Reynolds family, and that its sale will help to raise a fitting monument to the memory of Sir Joshua Reynolds, who was

— born to improve us in every part,
His pencil our faces, his manners our heart.



THE

BOROUGH OF PLYMPTON.

CORRIGENDA.

- Page 114, line 6, for "Lennox," read "Lenox."
,, 116, Note, for "secondly," read "recently."
,, 126, line 8 from bottom, for "celebrated," read "elevated."
,, 128, ,, 10, after "admired," insert "even."

through Modbury and Plympton to Tamerton, and thence, by a ferry across the river, into Cornwall. Although the town is not, perhaps, of itself sufficiently attractive to arrest the attention of the mere tourist, yet any lover of the fine arts must view with interest a place rendered celebrated from its having given birth to Sir Joshua Reynolds, our greatest portrait painter, and the acknowledged founder of the English school in that department of the art.

But the town of Plympton is not altogether destitute of other claims to our notice. The archæologist will see in the ruined walls of its ancient Castle the remains of a period probably anterior to the Conquest; the lover of the picturesque will find much to please him in the surrounding scenery; and he whose delight it is to linger in the haunts of genius, will stop to contemplate the humble and unassuming residence of the schoolmaster, where Joshua Reynolds first saw the light; and, while standing under the arcades of the Grammar School, will picture to himself the youthful artist, sitting apart from his schoolfellows, regardless of their sports; and seeking pleasure in his own favourite pursuit, with the *Jesuit's Perspective* in his hand, busily engaged in applying its rules to the delineation of the quaint old building.

The town of Plympton is of great antiquity. It is described in the general survey of England, called Domesday Book, made by order of William I., under the title of Terra Regis, as are also Tavistock, Ashburton, and Tiverton.¹ "All which places were then the King's demesne towns, but no burghs, and the making them so is attributed to Baldwin de Redvers, or de Riparius, Earl of Devon and Lord of the Isle of Wight, as recited in his charter, given by insperimus, Anno 13th, Henry III." The charter, however, does not appear to have been completed until the

¹ Brady of Boroughs, p. 41.

26th of Henry III., as it bears date March 25th in that year, and it was afterwards confirmed, as the records set forth, by Edward III., Richard II., Henry V., and Henry VI.² The following description of the locality, given by Browne Willis, corresponds pretty nearly with its present features.

“This borough is situated in a valley, above a mile from the river Plym, from whence it derives its name, as do several other places lying upon or near this river. It consists of two streets of ordinary buildings, one running from north to south and another from east to west, beginning about the middle of the street, insomuch that the whole is in figure like the letter **T**. It is termed Earls Plympton, and Plympton Maurice, to distinguish it from Plympton St. Mary, (heretofore the mother church, though now reckoned distinct from it,) from whence it is distant half-a-mile, and formerly the inhabitants repaired thither to hear divine service, before the erecting of the church or chapel here, dedicated to S. Maurice.”

We learn, therefore, that Plympton became a borough town, with the privileges of a market and fairs, by a charter or grant from Baldwin de Redvers, Earl of Devon:—

“Be it known that we have granted to our beloved Burgesses of Plympton, the Borough of Plympton, with the market, fairs, and everything thereto belong-

² Brady of Boroughs, p. 46.

ing, to have and to hold of me and my heirs for ever, as fully and freely as the citizens of Exeter hold their city, paying yearly £24 2s. 2d."³

He also further granted the burgesses freedom from toll. The charter is dated March 25th, 1241, the 26th Henry III., and was afterwards confirmed by Isabella de Fortibus, his heir and successor to the earldom.⁴

This Borough sent members to Parliament as early as the 23rd year of Edward I., and continued to do so until disfranchised by the Reform Act, in 1832. The right of election was vested in the free burgesses, about 100 in number, who were sworn in by the Corporation, which consisted of a Mayor, Recorder, and eight Aldermen, called the Common Council. From the reign of Queen Anne the members were returned to Parliament through the prevailing interest of the families of Edgcumbe and Treby.

Sir Christopher Wren, Knt., and Rd. Strode, Esq., of Newnham, were members for Plympton, in the reign of James II.

Sir George Treby, Knt., Chief Justice of the Common Pleas, was Recorder of Plympton, and one of the representatives of the borough in 1680. His son, the Right Hon. George Treby, Privy Councillor, in the reign of Queen Anne, represented this borough in 1711, and built

³ Rot. Pat. A. 19. H. 6. Pt. 1. m. 7.

⁴ Browne Willis, vol. ii. p. 330, edition 1716.

PLYMPTON HOUSE,

Which is a substantial square mansion close to the town. The south front is about 90 feet long, is faced with free-stone, and has a bold stone cornice which runs round the rest of the building. The central portion projects and is surmounted by a pediment, with a shield of the arms of Treby, *sable, a lion rampant argent, and in chief three bezants* carved in the tympanum. The entrance-door is central and reached by a flight of eleven steps, and the windows are the broad barred sashes of Queen Anne's time. The gardens, which are spacious, are enclosed by lofty brick walls.

The Right Hon. George Treby married Charity, one of the co-heiresses of Roger Hele, of Halwell, and sister of Juliana Duchess of Leeds. By her he had issue, a son and heir, George Treby, who died in 1761, aged 35; and a daughter, Charity, who married Paul Henry Ourry, R.N., afterwards Admiral and Commissioner of Plymouth Dock-yard, who succeeded to the Treby property in 1761 in right of his wife, and was M.P. for Plympton in 1780. He was the early and attached friend of Reynolds through life.⁵

⁵ A portrait of Charity Treby, afterwards Mrs. Ourry, painted by Gainsborough, at Bath, before her marriage, is in the possession of Mrs. Mackworth Praed, of Delamore, and was exhibited at the Plymouth Athenæum in 1858, together with a beautiful portrait of her sister, Mrs. Hayes, by Sir Joshua Reynolds.

Admiral Ourry was succeeded at Plympton House by his son Paul, who took the name of Treby, and married Lætitia Anne, daughter of Sir William Trelawny, who was governor of Jamaica in 1768. This lady died at Goodamoor in 1845, and was buried in Plympton Church, where a handsome memorial window with twelve escutcheons of the armorial bearings of the Treby and Trelawny families has been recently erected by her son, Henry Hele Treby, Esq., of Goodamoor.

Leland, the royal antiquary, who received a commission from Henry VIII. to search for and examine all the objects of antiquity throughout the kingdom, and who died in 1552, thus speaks of Plympton in his Itinerary :

“After that, I passed over Plym river, rode about half a mile along Torry brook, whose color is alwaye redde, by reason of the sand it runneth on, and carryeth from the tynne works with it, and so on to Plympton Marie, so called because the church there is dedicated to our ladye. This glorie of the towne stood by the priory of Black Chanons, then builded and richly endowed with lands. Plymtown Thomas is a quarter of a mile from Plymtown Marie, so called of Thomas Beket ; but now the church there is of St. Mauricius. On the side of the towne is a fair large castelle, and dungeon in it, whereof the waulles yet stand, though the lodgings be clean decayed.”^s

^s Vol. iii. p. 45.

PLYMPTON CASTLE.

Of the Castle there are still some remains, and the first object that attracts the eye, and probably will engage the traveller's attention, (particularly if a lover of antiquity,) is the ruined wall of the ancient keep or tower. This, like several other buildings of the same kind in the West of England, is circular, and built upon a lofty mound ; characteristics which indicate a considerable degree of antiquity.

Plympton Castle seems to have occupied an area of nearly two acres, (which agrees with what Leland says,) extending about 700 feet from east to west, including the ditch, and from north to south, about 400 feet, by a recent measurement. It was surrounded by a deep ditch or moat, now in many places partially filled up and used as garden ground. Leland says, in his time it was full of water and stored with plenty of carp, and persons are yet living who remember skating upon it in their youth. It appears to have been about 40 feet in breadth, and may be traced throughout its circumference with the exception of the north and eastern sides, where it has been filled up and built upon. On a raised platform, about 30 feet above the ditch or fosse, stood the castle wall, the position of which is still marked by a modern path, and by a line of trees ap-

parently planted about 100 years ago. Within the walls was a spacious basse-court, surrounded by the habitable portions of the Castle, the state apartments, and numerous lodgings for the garrison and retainers, all of which were "clean decayed," according to Leland, about A.D. 1540, although the walls were then standing. There are no remains whatever of the ancient gateway or entrance-tower, which was always a principal feature in these baronial castles, and was fortified with much skill and ingenuity, having its draw-bridge, portcullis, and deeply projecting parapet called *macchicolations* for its defence and safe guard.⁷

A portion of the keep, or great tower, of the Castle alone remains above ground. This, like several other buildings of the same kind in the West of England, was circular, 50 feet in diameter, and built upon a mound of earth. This circumstance indicates a considerable degree of antiquity—coeval with the Norman Conquest, if not anterior to that epoch.

Launceston Castle, which is said by Borlase to have been built before the year 900, has a circular keep raised upon a lofty mound, partly natural and partly artificial; and Trematon Castle, with a similar tower and mound, is supposed to have been erected

⁷ *Macchicoulis*, a stone gallery advanced from the parapet of the wall, and having perforations through which stones, molten lead, and missile weapons might be discharged upon the heads of the besiegers.

before the Conquest.⁸ Grose likewise says, these circular keeps are almost peculiar to Cornwall and Devonshire.

In form and dimensions, this tower nearly resembles that of Totnes Castle, which is known to have been an Honour or Barony in the time of Edward the Confessor, and was afterwards given by William the Conqueror to one of his followers called Judhel or Julian, who assumed the name of De Totnes in consequence of this gift. Browne Willis describes the mound on which the ruined walls of the keep stand as being 200 feet in circumference, and about 70 feet high, but it is not now more than 60 feet in height, and the wall in its present state about 15 feet. For the very accurate plan, which accompanies this description, I am indebted to my friend, Mr. Edward Ashworth, Architect, of Exeter.

In July 1848, the Plymouth branch of the Exeter Diocesan Architectural Society held one of their meetings within its walls. From their report we learn that the only relic of the ancient fortress con-

⁸ Trematon Castle is very similar to what we may suppose Plympton to have been. Grose says, "On one side of the bass-court it had a circular keep on a mound, surrounded by a ditch. The keep was an oval, 60 feet by 50; the walls of which were 10 feet thick, and had a crenelated parapet round the top, the height of which was 30 feet from the area within. The holes for receiving the bearers that supported the roof are in two rows." The keep of Restormel Castle is circular, and is 110 feet in diameter.

sists of the remains of a grouted wall, which stands on the top of the mound ; and that it possesses no architectural features beyond its circular form ; nor any of its military attributes, excepting a very curious passage or flue, not more than a foot or so in width and height, which runs through the thickness of the wall in a somewhat horizontal direction, but at different heights from the ground. The real purpose for which this was formed it is impossible to determine.*

As military structures were necessary in all ages and nations, it is certain that the Romans built many in every province they conquered, which it can scarcely be supposed were either destroyed or quite dilapidated by time when they quitted Britain ; and their Saxon successors probably availed themselves of all the fortifications they found. The Normans likewise, who brought with them the feudal system, well knew that a castle must be attached to every lordship ; hence William the Conqueror, as soon as he had made himself master of this country, began to erect castles all over the kingdom, as well to guard against invasion from without as to keep his newly acquired subjects in subjection ; and this he

* Dallaway, in his account of castle architecture, says, there was likewise, in the thickness of the walls, a flue for the conveyance of sound to every part ; but this purpose seems to be scarcely applicable here.

did with so much assiduity, that Rous says, "*Totam Angliam ad castella construenda fatigabat.*"

As the feudal system gathered strength, these castles became the heads of baronies; each castle was a manor, and the owner thereof a governor or lord of the manor. Markets and fairs were directed to be held there, the power of exercising judicature, both civil and criminal, was granted to them, with the power of life and death in some instances, and at length the insolence and oppression of these great barons grew to such a pitch that, according to William of Newbury, "there were in England as many tyrants as lords of castles;" and thus it happened, that the principal lands of Devonshire were thrown together, soon after the Norman Conquest, into great baronies or honours.

Besides those of Oakhampton, Totnes, and Berry-Pomeroy, there existed in the reign of William I. and his immediate successors the baronies of Plympton, Barnstaple, Dartington, Bradninch, Bampton, and Harberton, together with those of the Bishop of Exeter and the Abbot of Tavistock.⁹

Forty-nine castles are enumerated in Domesday, eight of which were built by William the Conqueror;¹ and in the reign of King Stephen they amounted to the almost incredible number of eleven hundred and fifteen.

⁹ King's Dartmoor.

¹ Introduction to Domesday book.

When all the large estates had thus been converted into baronies, held by knight's service, castle guard was among the duties to which the tenants were liable, and from these services the bishops and abbots were not exempt; but were not obliged to serve personally, provided they appointed fit and able persons to officiate in their stead. In process of time, these services were commuted for annual rents, and finally annihilated, together with tenure by knight's service in the time of Charles II.

The valley of Plympton, at the beginning of the twelfth century, was in the hands of Baldwin de Redvers, the lord of Plympton Castle, and is described by the chronicler of the wars of King Stephen, as wide-spreading and pleasant, supplying pasturage for numerous flocks and herds, which then formed the wealth of each manor, as we learn from the Exeter Domesday. Sheep were the most numerous, and the Devonshire wool seems to have become valuable at an early period, and was probably bought by the Flemish merchants, who frequented the port of Exeter. The Bishop of Exeter had a flock of four hundred on his manor of Crediton, and Queen Matilda possessed one hundred at Ashburton.²

It is probable that the castles of Plympton and Totnes, in Devonshire, and Trematon, Launceston, and some others, in Cornwall, present to us the earliest specimens of these Norman fortresses, and it is to

² King's Dartmoor, p. 91.

be regretted that so little remains to enable us to describe their former strength and extent.* The circuit of their massive walls has long since been decayed, and are now only to be traced by the fosse or ditch which surrounded them. Conjecture may fill up the void.

The general shape and plan of these feudal castles depended on the caprice of the builder, or the form of the ground intended to be occupied. The situation commonly chosen was an eminence, or the bank of a river. It may be useful to describe some of the chief members of these Norman fortifications. The first was an outpost, or watch-tower, called the barbican, generally advanced beyond the ditch, to which it was joined by a drawbridge, and formed the entrance into the castle. The next work in order was the ditch, moat, and fosse; and, upon the inner side of the ditch, rose the walls of the ballium, or out-works. This name seems also to have been given to the space immediately within the outer wall; and when there was a double enclosure, the area next each wall was called the outer and inner ballium. The wall of the ballium, in

* Lydgate very forcibly describes the total ruin of these castles:—

*"Walls and towers and crestes embattaillid,
And for war strongly apparailid,
Be first down bete, that nothing be seen,
But all togethyr with the nearby plain
Beseto laid."*

Story of Thebes, part iii.

Norman castles, was usually high, flanked with towers, and had a parapet, embattled or castellated. Within this inclosure were the lodgings and barracks for the garrison. The entrance into the baliium, or basement, was commonly through a strongly macchicolated and embattled gate, between two towers, and secured by a portcullis. On an eminence, in the centre, commonly, but not always, stood the keep, or "dungeon." It was the citadel, or last resort of the garrison, and was often surrounded by a ditch. In large castles it was generally a high, square tower, of four or five storeys; but when the keep, or dungeon, was circular, as in this instance, it was much lower, and was termed, as Grose says, a *Julliet*, from a vulgar notion that these large round towers were built by Julius Cæsar. The walls of this "dungeon keep" were always of great strength and thickness.^a

The total change in the art of war by the invention of gunpowder, and the abolition of the feudal system, rendered these fortresses of little use. However, during the troubles in Charles the First's time, some of the ancient castles were garrisoned and defended by the Royalists. Several were afterwards destroyed by order of the parliament, and since that

^a The more ancient word for keep, says Dallaway, was dunjon, or dungeon. Keeps are thus described by Chaucer:

"The grete towere that was so strong,
Which of the Castle was the chiefe dongeon."

Knight's Tale.

period they have been abandoned to the mercy of time, the weather, and the more unsparing hands of the despoiler.

We shall conclude this description of the castle itself with a concise account of the descent of the Honour and Barony of Plympton.

LORDS OF THE CASTLE AND HONOUR OF PLYMPTON.

I. Richard be Redvers, or Rivers, the brother of Baldwin de Brionis (Brionne, in Normandy), who was one of William the Conqueror's generals at the battle of Hastings, obtained the barony of Oakhampton from William II.; and, being highly esteemed by King Henry, the Conqueror's youngest son, was made one of his chief councillors, in the first year of his reign, and by him created the first Earl of Devon since the conquest. He also made him Lord of Tiverton, and afterwards of Plympton, giving him likewise the *Tertium Denarium*, or third penny of the county, which amounted to xviii. *li.* yearly: and, not long afterwards, the same King conferred upon him the lordship of the Isle of Wight: hence he is styled, in *Dugdale's Baronage*, Earl of Devon and Lord of the Isle. This Richard, who died in 1137, (*Nicolas's Synopsis*,) and was buried at Montebourg Abbey, in Normandy, had, by his wife Adelia, two sons; Baldwin and Richard.

II. Baldwin de Rivers, second Earl of Devon, Lord of Plympton and of the Isle of Wight, (who likewise styled himself, in several of his charters, Earl of Exeter), was esteemed one of the richest and bravest men of his time. Having rebelled, with other nobles, against King Stephen³, he fortified himself in his castle at Exeter,⁴ where he was besieged by the King; and it appears from a contemporary historian, that certain knights, to whom he had intrusted his Castle of Plympton, being apprehensive of the Earl's danger, or perhaps more careful of their own safety, treated for the surrender of Plympton, and the King sent a body of two hundred men, with a large company of archers, who marched from Exeter to Plympton, and appeared unexpectedly under the walls of the castle about day-break; and, if we may believe the words of the chronicler, the fortress was entirely destroyed. The lands of Earl Baldwin, which extended far and

³ It is uncertain to what cause we are to attribute the hostility of this Earl to Stephen. It appears to have commenced before he joined the army of Matilda, and is attributed by one writer to the fact of his having been refused the grant of a certain honour, which he had demanded of the King.—*King's Dartmoor*, p. 129.

⁴ This stronghold, called "Rougemont," or Castle of the Red Hill, was built by William the Conqueror, for keeping in subjection the citizens of Exeter. It was probably constructed on the site of an earlier fortress, portions of which were included within its walls. Baldwin had strengthened and added greatly to its defences: it was besides well manned and garrisoned.—*Gesta Stephani*.

wide round the castle of Plympton, amply stocked and well cultivated, were harried by the King's troops, and many thousands of sheep and oxen driven off to Exeter.⁵ Baldwin was then dispossessed of all his honours, and banished the kingdom; but, afterwards taking part with the Empress Matilda in the civil wars which ensued, he was restored to all his honours and possessions by Henry II. He had issue, by his wife Adela, three sons, Richard, Henry, and William de Vernon (so called from the place of his birth), and dying in 1155, was succeeded by his son and heir.

III. Richard de Redvers, third Earl of Devon and Lord of Plympton and of the Isle of Wight, who died in 1161, and was succeeded by his sons.

IV. V. Baldwin and Richard, who were successively Earls of Devon and Lords of Plympton, &c. The latter, dying without issue in the reign of Henry II., was succeeded by his uncle.

VI. William de Redvers, sixth Earl of Devon and Lord of Plympton, &c. He was called De Vernon, and was the son of the second Earl, as before stated. He was one of the four Earls who carried a silk canopy at the coronation of King Richard I., after his return from the Holy Land. He died in 1216, and was succeeded by his grandson and heir.

VII. Baldwin de Redvers, seventh Earl of Devon,

⁵ Hist. Norman Script. p. 925, quoted by Lysons.

&c., married Amicia, daughter of Gilbert de Clare, by whom he had issue Baldwin and Isabella (who married William de Fortibus, Earl of Albermarle). He died in 1245, on the morrow of St. Valentine's day, in the flower of his age, leaving the care of his children to Amicia de Redvers, his widow, who, in 1278, founded the Abbey of Buckland, and died in 1282.

VIII. Baldwin de Redvers, son and heir, was the eighth Earl of Devon and Lord of Plympton; and at his death, which took place in France (by poison), in 1262, the male succession of the De Redvers's family, as Earls of Devon, &c., terminated, and this great and noble inheritance descended to Isabella de Redvers, the wife of William de Fortibus, Earl of Albemarle, who styled herself Countess of Devon; but, as Sir Harris Nicholas observes, her husband is erroneously called Earl of Devon, he having died, according to the best authorities, one year before Baldwin, the last Earl. Their only surviving issue was a daughter, Aveline, who married Edmund Plantagenet, Earl of Lancaster; and she dying, in 1293, without issue, Hugh Lord Courtenay, as being the next heir to Isabella, Countess of Devon, and lineally descended from John Courtenay, Lord of Oakhampton, who married Mary, the daughter of Sir William de Redvers (called Vernon) became the ninth earl.

IX. This Hugh Lord Courtenay, Earl of Devon,

and Baron of Okehampton and Plympton, appears to have entered into possession of the said earldom, taking the profits thereof, and also the third penny of the county, without assuming the title of Earl; whereupon, process being taken by Walter Stapleton, Bishop of Exeter, one of the Barons of the Exchequer, against him, he complained unto the King (Edward III.) by his letters, the King being then at Newcastle-upon-Tyne; unto which the King returned answer by his letters, commanding him to take upon him the name and title of Earl, and directed his writ to the Sheriff of Devonshire for that purpose. He died A.D. 1340, possessed of fifteen manors in the county of Devon.

X. Hugh Courtenay, tenth Earl of Devon, and second of that name, married Margaret, daughter of Humphrey de Bohun, Earl of Hereford, and Elizabeth his wife, the daughter of King Edward I. He died in the 51st year of King Edward III., and was buried in the Cathedral of St. Peter's, at Exeter.

XI. Edward Courtenay, eleventh Earl of Devon, succeeded to the Baronies of Okehampton and Plympton. He was called the blind Earl, and married Matilda, the daughter of Lord Camoys.

XII. Hugh Courtenay, twelfth Earl of Devon, succeeded his father in his earldom and honours, and died in 1422.

XIII. Thomas Courtenay, thirteenth Earl of Devon, son and heir, died in 1458. He married Margaret,

daughter of John Beaufort, Earl of Somerset, and had issue three sons.

XIV. Thomas Courtenay, fourteenth Earl of Devon, who was attainted, and beheaded at Tawton in 1464, when his honours became forfeited; Henry beheaded at Salisbury; and John, who was slain at Tewkesbury, in the tenth year of King Edward IV.

XV. Humphrey Stafford was then created, by King Edward IV., Earl of Devon, with the honours of Oakhampton and Plympton, and the lands thereunto appertaining; but he did not long enjoy them: for in three months' time he was apprehended on a charge of treason, and beheaded at Bridgewater, in Somersetshire.

In the first year of King Henry VII., the Courtenays were restored again to their ancient honours.

XVI. Sir Edward Courtenay, son of Sir Hugh Courtenay, of Boconock, was made sixteenth Earl of Devon, in 1485.

XVII. William Courtenay, son and heir, seventeenth Earl, died in 1511, and was succeeded by his son.

XVIII. Henry Courtenay, eighteenth Earl of Devon, Lord of Oakhampton and Plympton, who was created Marquis of Exeter, by King Henry VIII., in 1525, and afterwards attainted and beheaded.

XIX. Edward Courtenay, his son, was restored, in blood, by Queen Mary, in the first year of her reign,

and to all his honour of the Earldom of Devon, with the Lordships of Oakhampton and Plympton; but, travelling into Italy, he died at Padua, about three years after, without issue.

The barony of Plympton, together with other estates of the Earls of Devon, then became subdivided; and, in 1716, Browne Willis tells us, the Vyvyans had one half, George Parker, Esq., a fourth, and John Pollexfen, Esq., another fourth. The whole is now vested in the Earl of Morley.

The Lords of this barony had formerly the power of capital punishment.

The Castle has no historical interest, since it was destroyed by order of King Stephen. Leland, who made his survey in the reign of Henry VIII., describes the walls as still standing, but no longer habitable; and Camden, who wrote in the time of Elizabeth, calls it an unsightly ruin (*reliquiæ, deformesque ruinae*). There seems to be no record of its ever having been occupied as a fortress subsequent to its destruction by King Stephen, if we except the short period, as Lyson says, during which Plympton was the head quarters of King Charles I., who had a garrison here, and eight pieces of ordnance. Sir William Pole, however, says, that Alexander de Hemerdon was castellan of Plympton Castle, in the thirty-seventh of Henry III.; and so lately as 1606, the office of constable of Plympton Castle was reckoned among those

which belonged to the royal household, with a fee of £4 4s. 4d. per annum.*

THE CHURCH.

The Parish Church of Plympton is a substantial edifice, principally built of granite, and of a size proportioned to the population, which is about 900. It stands on the north side of the town, near the Castle, and has a good tower of two stages, about 70 feet in height, with granite buttresses and pinnacles; on the south side it is partly covered with ivy, which has a very picturesque effect. It appears to have been at first a chantry chapel, appendant to the Church of Plympton St. Mary, and was dedicated to S. Thomas à Becket, but afterwards to S. Maurice; as Leland says:—"This Saint Mauritius was commander of the Theban legion in the time of the Emperor Maximinian, and suffered martyrdom together with his whole regiment, who were Christians, at Agaunum, in Savoy (now called St. Maurice), in the presence of the Emperor, about the year 296, in consequence of their refusal to offer sacrifice to the heathen gods. The bones of these holy martyrs were afterwards dug up and sent into divers countries, where many churches were erected to their honour, and that of their leader S. Mauritius."

* Archæologia, vol. xv. p. 90.

Browne Willis tells us that this chapel of S. Maurice is said, in the chantry rolls, to have been founded by one John Brackeley, for the continual finding of a priest to minister therein, it being distant half-a-mile from the mother church at Plympton St. Mary.

Bishop Lacy, March 10, 1446, granted an indulgence to all true penitents, who in their charity should assist—"ad erectionem campanilis, seu turris, capellæ parochialis Sancti Thomæ de Plympton."

The interior dimensions of the Church are—

Chancel	29 feet by 17 feet.
Nave	41 feet by 18 feet 6 inches.
S. and N. Aisles...	58 feet by 13 feet.

The nave has four granite piers and arches, with two responds, which give to it a substantial character; and at the second pier from the south porch entrance, there remains a large granite corbel, on which the pulpit formerly stood, with steps worked in the same block at the pier-course. The chancel has been recently roofed with open timber work, and has a good decorated east window, fitted with painted glass, the gift of the Rev. G. M. Scott, Vicar of Wembury; near to it is a curious granite piscina, in the east wall, and another lavacrum in the south aisle. Both sides have cradle roofs, with bosses; and that on the north, a memorial window of the Treby family.

The south porch has a parvis chamber above, and a vaulted roof, formed with four granite groin ribs.

MONUMENTS IN THE CHURCH.

John Sparke, from Nantwich, Cheshire; buried
11th July, 1566.

John, his son, 14th January, 1597. Arms, *chequy
or and vert, a bend ermine.*

John, his grandson, 1630.

(At Plympton St. Mary, Nicholas, who died in
1700, and a son of John, lived to the advanced age
of 107 years.)

The following inscription occurs on the pavement,
in the south aisle:

MARIA SPARKE.

Conditur hoc Maria in tumulo cognomine Sparke,
Proxima juncta patri, morte perempta prior,
Morte perempta prius ter sex quam (vixerat) annos,
Digna viro virgo, sed magè digna Deo,
Sic periit Scintilla prius quam nupta marito,
Scintillans inter sidera clara (viget).

Obiit 21 die Novembris, 1597.

SAMUEL SNELLING, GENT.

TWICE MAIOR OF THIS
TOWN. HE DIED THE 20
DAY OF NOVEMBER, 1624.

The man whose Body
That here doth lye,
Beganne to live
When he did dye.
Good faith in life
And death he prov'd,

And was of God
And Man belov'd.
Now he liveth
In Heaven's joy,
And never more
To feel annoy.

ROWLAND COTTON, Esq.,
 VICE-ADMIRAL OF THE BLUE,
 And Commander-in-Chief
 OF HIS MAJESTY'S SHIPS AND VESSELS
 IN PLYMOUTH PORT,
 SON OF THE LATE SIR LYNCH COTTON, Br.,
 Of Combermere Abbey,
 IN THE COUNTY OF CHESTER,
 Who died the 30 day of Novr., 1794,
 In the 53d year
 of his age.

In the south wall of the chancel there is a tablet
 to the memory of Thomas Browne, formerly Master
 of the Grammar School, with the following inscription:—

HIC SITUS EST
 THOMAS BROWNE, HUIUS ECCLESIAE,
 MIN. ET SCHOLAE VICINAE PRÆCEPTOR,
 IN AGRO EBOR NATUS,
 IN COLL. ÆDIS XII APUD CANT.
 EDUCATIS,
 EXIMIA DOCTRINA, MORUM SUAVITATE,
 ET DEXTERITATE INSTRUENDI,
 NEMINI SECUNDUS.
 OBIT DEC. OCT. DIE MAJI,
 MDCXCVIII.
 HOC MARMOR SEPULCHRALE
 UXOR POSUIT.

And on the opposite wall has recently been placed
 a white marble tablet, to the memory of the Rev.
 Samuel Reynolds; inscribed,

SAMUELIS REYNOLDS, A.M.
 COLL. BALLIOL. APUD OXONIENSES,
 QUONDAM SOCIUS
 PRESBYTER ECCLESIAE ANGLICANÆ,
 SCHOLÆ GRAMMATICÆ PLYMPTONENSIS
 MAGISTER PRÆFECTUS:

THE PARISH REGISTERS.

VIR

SIMPLICITATE ATQUE INTEGRITATE MORUM

DOCTRINA NECNON ET RELIGIONE

MAXIME PREDITUS.

OBIIT DIE VICESIMO QUINTO DECEMBERIS,

A.D. 1746.

UNDECIM HABUIT LIBEROS

INTER QUOS MAXIME EXILUIT

JOSHUA REYNOLDS, EQUUS.

PICTORUM SUI SECVLI FACILE PRINCEPS.

IN MEMORIAM

QUAM PATRIS, TAM FILII,

HANC TABULAM INSCRIPTAM

PIO ANIMO POSUIT

GUILLELMUS COTTON,

A.D. 1859.

The Parish Registers commence—

Baptisms..... 5 April, 1616.

Burials 4 May, 1616.

Marriages 29 April, 1616.

On the fly-leaf of the old Register-book is the following entry:

Walter Winsland, His Book,
The Lord of Heven upon him look,
And so correcte him with a rod,
That he may be a child of God:
And when for him the bel doth tole,
The Lord of Heven welcome his Soul.

The Rectorial Tithes of Plympton, together with the chapels of Plymstock and Plympton St. Maurice (late parcel of the lands of the dissolved Priory), were granted in the first year of his reign (1547) by Edward V. to the Dean and Chapter of Windsor.

The living, which is a perpetual curacy in the patronage of the Dean and Chapter, is endowed with £600 parliamentary grant, and £400 Queen Anne's bounty. The Incumbent has also the small tithes.

The town contains about 200 houses, some of which in the principal street are built on arcades extending over the footway. The Guildhall, which bears the date 1696, is a substantial building, with a paved area in front, over which is the council chamber, supported by round arches resting on granite columns, giving a picturesque and quaint character to the street.

In the corporation dining-room were, previously to the year 1832, the three pictures by Sir Joshua Reynolds, mentioned in Cunningham's *Life of Wilkie*, one of which, his own portrait, painted in 1773, upon the occasion of his being elected Mayor of Plympton, was sold, soon after the disfranchisement of the Borough, to George, fifth Earl of Egremont, for £150, and removed to his lordship's seat, at Silverton. It will be noticed more particularly hereafter.

THE GRAMMAR SCHOOL.

The Grammar School of Plympton was founded and endowed in 1658, by Sergeant Maynard, one of the trustees of the estates left by Elize (or Elizeus, probably Elijah) Hele, Esq., of Fardell, in the parish

of Cornwood, to charitable purposes. The Estate of Fardell, anciently Furdile, was for a long time in the possession of the Raleigh family, but having been purchased by Mr. Elize Hele of Sir Carew Raleigh, son of the celebrated Sir Walter, he bequeathed it, in 1635,¹ together with several other estates in the south and west of Devon, to various benevolent objects; there being few parishes in the neighbourhood which have not derived benefit from his pious and munificent bequests.

This charitable and worthy man, Elize Hele, and his wife, were buried in St. Andrew's chantry, in Exeter Cathedral.

The following inscriptions, on separate grave-stones, may still be seen there :

A.D. 1635.

*Here lyeth buried ye body of
Elize Hele, late of Furdle in Cornwoode, Esq.,
who died ye XI of January, 1635.*

(ARMS.) A bend fursil: ermine—the difference an annulet.

A.D. 1636.

*Here lyeth interred ye body of
Alice Hele, widow, late ye wife of Elize Hele, Esq., of Furdle,
who died ye 20 daye of July, 1636.*

(ARMS.) A chevron between three birds' legs, erased at the knee.

The sum appropriated to the school is said to have been £1800, with which an estate called Hollands, in Plympton St. Mary, was purchased. This estate

¹ The bequest, however, did not take effect, as far as related to Fardell, which was recovered by the heir-at-law, and continued in the Raleigh family until the year 1740.—*Lysons*.

is said by Prince, in his *Worthies of Devon*, to have been let for £120 per annum, and Lysons says in his time it produced £170. The building was erected in 1664.

The master's residence was partly rebuilt and improved about 30 years ago, when a small debt was incurred, which has since been paid off; and there is now, as I have been informed, a balance of £500 in the hands of the Trustees. The present master is the Rev. George Patey, who was appointed in 1845, on the resignation of Dr. Williams; his salary is £80 a-year and the house.

There have been six masters of Plympton Grammar School since Reynolds. Their names are Foster, Hayne, Philips, Gray, Williams, and Patey.

The School-room is a spacious apartment, 63 feet 6 inches in length, by 26 feet 6 inches in width, and about 19 feet high. It is lighted by large perpendicular windows of five lights at the east and west ends, by three square-headed windows of three lights, with granite mullions and transoms, in the south wall, and by two similar windows in the north. The master's desk is placed at the east end under the window, and over the entrance door in the centre of the north wall is a small gallery. The plain coved ceiling, and white-washed walls give a mean appearance to the otherwise handsome and well proportioned room, which is only relieved by a rude cornice of no architectural pretensions, and two shields

coarsely painted, or restored by some modern hand, with the armorial bearings of Hele and Maynard.

Beneath the School-room is an open arcade or cloister, with a range of six granite columns, having square capitals and seven pointed arches on the south side, forming a convenient play-ground for the scholars in wet weather.

In the centre of the north wall is a remarkable arched doorway, with the original oak door and fastenings, leading to the staircase.

This cloister or colonnade formed the subject of one of Reynolds's juvenile performances with the pencil, which excited the astonishment of his father, as related by his pupil and biographer Northcote.

THE REYNOLDS FAMILY.



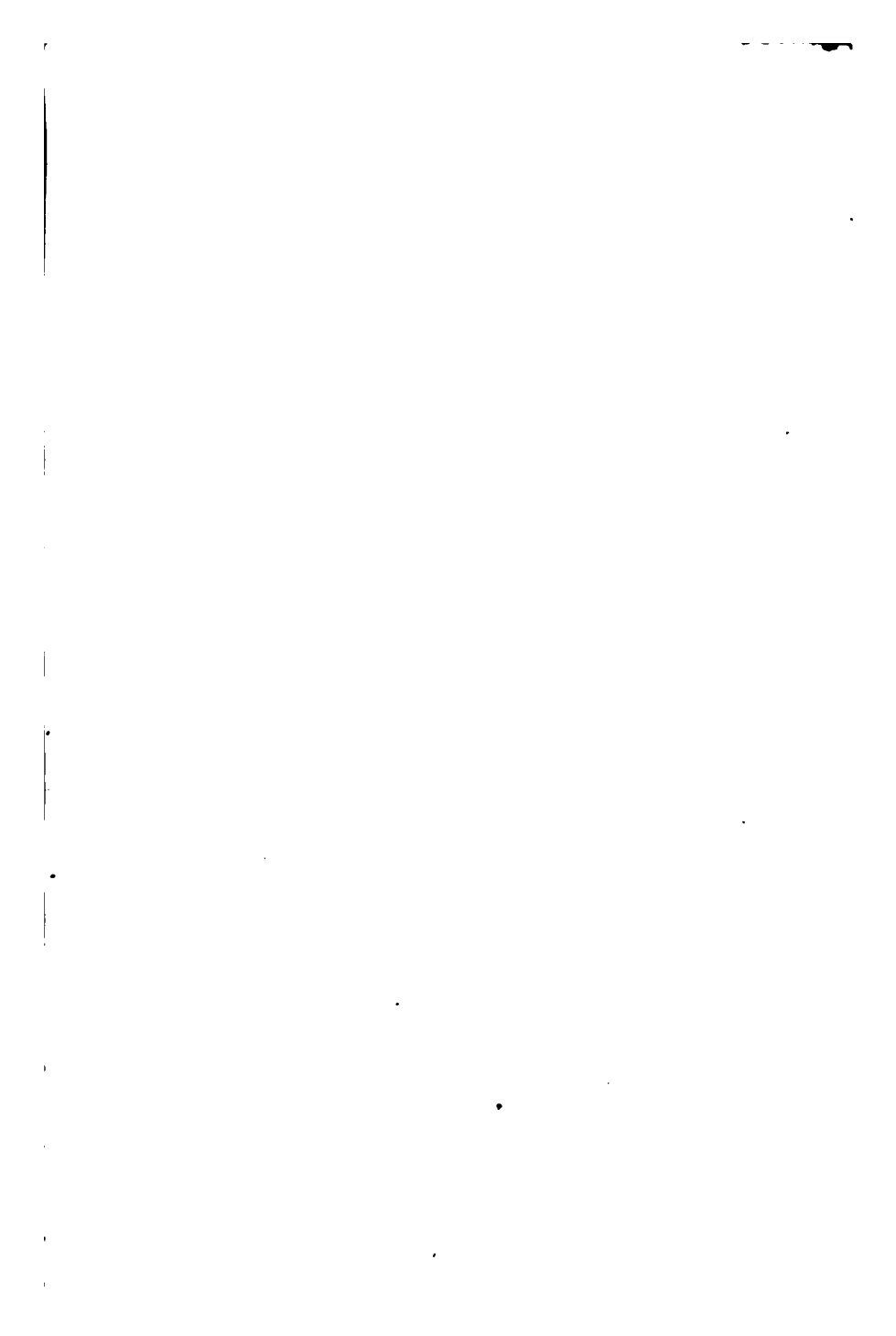


Smith Photo.

9, Octagon Plymouth.

Sir Joshua Reynolds,

FROM THE PICTURE IN THE COTTONIAN LIBRARY PLYMOUTH.



THE REYNOLDS FAMILY.

SIR Joshua Reynolds is justly considered the founder of the British School of Painting. The greatest artist of his day, he was unanimously elected President of the Royal Academy at its establishment in 1768; and in Haydon's opinion he was the greatest artist that had appeared in Europe, since Rembrandt and Velasquez. "The genius of Reynolds," he observes, "broke like a sunbeam upon the darkness of his age. He not only eclipsed all his competitors in his own province, but the light of his taste penetrated the whole atmosphere of art. The conceptions of his pencil were rich, glowing, and graceful; uniting in his style the colouring of Titian, the grace of Correggio, and the vigour of Rembrandt. His broad, masculine touch, his glorious gemmy surface, his rich tones, his graceful turn of the head, will be ever a source of instruction to the artist, let him practise in whatever style he may. It is impossible for any man to look at a picture of Sir Joshua's without benefit, instruction, and delight."

This most distinguished artist and excellent man was born at Plympton in 1723, and is said, with truth, to have been the son of a poor school-master, as his father held the situation of master to the Grammar School in that town, and had to maintain a large family of children upon very slender means. But the term leaves an impression on our minds that his family occupied a humble station in life, which is by no means the case. Joshua Reynolds was descended from a line of priests, some of whom were dignitaries of the Church, and men distinguished for their classical attainments and learning. His father, grandfather, and two uncles, were all in Holy Orders. Samuel, the father of Sir Joshua, was the second son of the Rev. John Reynolds, M.A., Prebend of Exeter Cathedral, and Vicar of St. Thomas the Apostle in that city, by his second wife, Mary Ann, whose maiden name was Ainsworth. He was born in 1681, and was admitted to a Scholarship in Corpus Christi College, Oxford, on the 25th of May, 1699, when he was about 18 years old; and, on the 23rd of February, 1704-5, was elected a Probationary Fellow of Balliol. How long he held his Fellowship is not known; but most probably till his marriage, which took place about 1712: and, as the birth of his two first children are not registered at Plympton, we may conclude that he was not appointed to the Mastership of Plympton Grammar School before the year 1714 or 1715.

By his wife, Theophila, daughter of the Rev. — Potter, who held a living near Torrington, in North Devon, he had ten or eleven children, five of whom died in infancy.

Beechy and Cunningham assert that Sir Joshua was their tenth child; and in that respect they differ from the statements of Malone and Northcote, which are more likely to be correct, and also accord with the baptismal entries in the Plympton register.

The names and baptisms of their several children are:

Humphrey, born 1713	{	Not registered at Plympton.
Robert, „ 1714		The latter is said to have resided at Exeter.

1715. Mary Reynolds was baptized March 7, married John Palmer, Esq., of Torrington, d. 1797.

1717. Ann, daughter of Samuel Reynolds, Clerk and Schoolmaster, was baptized March y^e 9th.

1719. Jane, daughter of Samuel Reynolds, Schoolmaster, was baptized February y^e 9th.

1719. Elizabeth, born —, not registered at Plympton, married William Johnson.

1723. Joseph, [written by mistake for Joshua,] son of Samuel Reynolds, Clerk, baptized July y^e 30th.

1727. Samuel, son of Samuel Reynolds, 7 ber y^e 1st.

1729. Frances, daughter of Mr. Samuel Reynolds, June 6th (died in 1807).

1731. Martyn, son of Mr. Samuel Reynolds, baptized July 29th.

The Rev. Samuel Reynolds, having no Church preferment, (for it is a mistake to suppose that he held the living of Plympton Maurice, in connection with the School,) and so large a family dependant on him, was doubtless rather straitened in his circumstances; but we know that he kept his horse, visited the Treby and other families in the neighbourhood, and lived like a respectable clergyman of that time. He always had the reputation of a learned man, and I have been told he was much given up to the study of Astrology. His habits were eccentric and peculiar, and he was wont to spend many hours by himself, watching the stars, from the top of Plympton Castle. This will account for his frequent abstractions and absence of mind, of which Northcote relates an anecdote. He one day returned home from his ride on horseback, with only one boot (or rather gambado, which was then commonly worn), the other having dropped off on the road without his perceiving it; and when it was pointed out to him by his wife, he replied, with great *näivete*, "Bless me, 'tis true, sure enough! but I know I had them both on when I left home." That old Mr. Reynolds was an astrologist, and used to cast nativities, I have been told by a lady staying at Ivybridge, whose mother had a servant that once lived with Mr. and

Mrs. Reynolds, at Plympton, and she told her the following singular circumstance:

When the birth of one of his children was about to take place, Mr. Reynolds diligently employed himself in taking its horoscope. Being informed of the exact time of the birth, he exclaimed, "How unfortunate! for there is a most malign conjunction of the planets, which threatens danger to the child at a certain period of its life."

The greatest care was consequently taken of the infant on the day on which some evil was expected to happen. Mr. Reynolds mounted his horse, to allay the disturbance of his mind, and rode away some distance from home. As soon as he returned, he looked up to the room in which the child was supposed to be, and was overjoyed to see him at the window. At this moment the little boy overreached himself, and falling from some height to the ground below, was killed. The fears and predictions of Mr. Reynolds were thus fulfilled in a most extraordinary manner.¹

The abstraction of mind caused by these astrological pursuits and star gazings, seems to have had its natural effect upon the Schoolmaster; for Northcote tells us that, although he possessed a high character for learning, he was ill fitted for his office, and that

¹ In the supplement to Northcote's Memoir of Sir J. Reynolds, printed by H. Colburn, in 1815, the child that was killed, by falling from a window, is spoken of as a girl, named Theophila. But no child of that name occurs in the Plympton Register.

the number of his scholars was literally reduced to one, before his death. But this mortification, which might have overpowered a more irritable temper, the good old man bore without any dejection of spirits; and he continued as much as ever beloved and respected for the variety of his knowledge, his innocence of heart, and simplicity of manners. A portrait of the Rev. Samuel Reynolds, painted by Sir Joshua, which belonged to his grandson, the Dean of Cashel, is in the Cottonian Library, at Plymouth. It is a profile, and fully bears out this estimate of his character.

Sir Joshua's mother, as I have before said, was the daughter of a clergyman, living at Torrington, of the name of Potter, perhaps a relative of Archdeacon Potter, the learned translator of Æchylus, and one of the Potters of Norfolk; but of this there is no certain evidence, and the only authority I have for saying so is, that Mr. Edward Fitzgerald informs me, he bought, some time ago, a portrait of young Mr. Potter (a son of the Archdeacon), which is said to have been painted by Sir Joshua Reynolds, who was *his cousin*. Mr. Fitzgerald adds, "It is the portrait of a sickly young man, of refined, scholarlike expression, in a reddish coat, with lace frill and ruffles, painted in one of Sir Joshua's happiest moods, quickly and lightly, and as it were *breathed* on the canvas." This picture was obtained twenty years ago, from a Norfolk artist, who said he had

it from an old housekeeper of the Potter family, who lived at Lowestoffe. If this story be correct, it must have been a brother of the Archdeacon, who lived at Torrington; but I can obtain no information corroborative of this from any member of the Palmer or Johnson families, to whom I have applied for information.

The grandmother of Mrs. Reynolds was the daughter of the Rev. Thomas Baker, Vicar of Bishop's Nympton, near South Molton, in Devonshire, an eminent mathematician of the 17th century.

Sir Joshua's grandfather, the Rev. John Reynolds, M.A., and Prebend of Exeter Cathedral, was admitted Vicar of St. Thomas the Apostle, in that city, on the presentation of William Gould, Esq., on the 22nd of Jan. 1662. It is recorded in the Parish Register, that he preached his first funeral sermon on the 17th of December, of the same year; and Dr. Oliver informs me that he preached in the Cathedral on the 27th of July, 1684, a sermon which was published. He was buried July 16th, 1692, aged 57, in St. Thomas's Church, where there is a flat marble stone to his memory, from which we learn that he was twice married: first, to Elizabeth —, who died in 1671, aged 27; and by whom he had one son, John, baptized July 9th, 1671. (Par. Reg.)

This John Reynolds was also in Holy Orders, and Master of the Grammar School at Exeter, from 1713 to 1743. He published a useful edition of *Pompo-*

nus Mela de Situ Orbis. Dr. Oliver possesses a copy of this work, in quarto.² It is illustrated with maps, dedicated to some of the principal nobility and gentry of the county, whose sons were probably under his tuition at the Grammar School.

He was also Fellow of Eton College, and held a Canonry in Exeter Cathedral. Three Exhibitions to Exeter College, Oxford, for superannuated Eton Collegers, and the same number from Exeter Grammar School, were founded by him, and Malone says, he left his library of books to Exeter College; but this is incorrect, as the bequest is not recorded in the list of Benefactors.

Canon Reynolds was undoubtedly a man of considerable learning, and a good classical scholar. He was the author of a Latin dissertation on the census taken at the birth of our Saviour, which was printed in small quarto, at the Oxford University Press, in 1738; a treatise which evinces much labour and deep research. It seems to have been written and published at the instigation of Stephen Weston, Bishop of Exeter, who was under-master at Eton School, and afterwards Vicar of Maple Durham, in Oxfordshire.

Two volumes of Canon Reynolds's Sermons were edited, in 1749, by Bishop Sherlock, and there is a

² The title is as follows: *Pomponii Mela de Situ Orbis*. Lib. iii. *Isca Danmoniorum Typis Farleanis. Apud Phil. Bishop.* MDCCXI.

fine portrait of him, painted by his nephew Sir Joshua, when he was in his eightieth year, in the Provost's Lodge, at Eton (engraved by Mc. Ardell). "It is," says the late Provost, "one of the finest portraits I ever saw; the colouring of the face is exquisite,—a fine fresh complexion, such as one sees sometimes, but rarely, in vigorous old men." He died in 1758.

The Rev. John Reynolds, Vicar of St. Thomas the Apostle, married, secondly, Mary Ainsworth, at Exeter, 27th March, 1673, (as Dr. Oliver informs me,) and by her (who died in 1714) had issue—

Mary, born 16th January, 1674, buried 9th April, 1677.

Joshua, born June 16th, 1675, was Fellow and Bursar of C. C. C. Oxford, and held the college living of Stoke Charity, in Hants; he was godfather of Sir Joshua Reynolds.

[A very beautiful portrait of Mrs. Field, sister-in-law of the Rev. Joshua Reynolds, painted by Sir Joshua before he went to Italy, is in the possession of Colonel Palmer, of Torrington.]

Mary, born November 23rd, 1677.

Samuel, born 31st January, 1681, the father of Sir Joshua Reynolds, of whom we have said, that he was much esteemed for his learning, exemplary moral character, and the simplicity of his manner.

Joshua, his seventh child, was born on the 16th of July, 1723. It appears, by the register, that he

was baptized on the 30th, when, by some clerical error, his name was written *Joseph*, instead of Joshua. This mistake is explained by a memorandum in the 47th page of the same register, of which I obtained a fac-simile tracing, from the Rev. W. I. Coppard, Incumbent of Plympton St. Mary. It reads thus: "*In the entry of the baptisms for the year 1723, the person, by mistake named Joseph, son of Samuel Reynolds, clerk, baptized July 30th, was Joshua Reynolds, the celebrated painter, who died February 23rd, 1792.*"

Young Reynolds has been accused of idleness in his youth, but, perhaps, without sufficient reason. There is nothing to prove that he was more idle than other boys of the same age, or that his father neglected his education. The Latin exercise, "de labore," on the back of which our juvenile artist copied his first lesson in perspective, is brought forward as an instance, because his father wrote on it, "This is drawn by Joshua in school, out of pure idleness." But if the Latin exercise was properly finished, it rather shews the diligence of the boy, who was employing his time in the acquisition of a knowledge more congenial to his taste; and his father little knew, at the time he wrote the words, to what such *idleness would tend*. There can be little doubt that, if Reynolds had applied himself with the same zeal and energy to literature as to painting, he would have become equally eminent as a scholar. This may be inferred from the strong desire to excel in everything

he undertook, which distinguished him through life, and which made him declare, that he would rather be an apothecary than an *ordinary painter*.

What he really acquired under the instruction of his father cannot now be known. Some literary scraps have been published, which tend to prove that, when he was about twenty-six or twenty-seven, his orthography was incorrect, and his composition careless; and this is borne out by the letters written by him from Rome, in 1751, which certainly have the appearance of being genuine; where, in allusion to the death of Frederick, Prince of Wales (the father of George III.), he says, "We are all extremely afflicted for the loss of the Prince of Whales," spelled as if he were really a prince of fishes. But it is well known that the writing, even of well educated persons of that time, and before the publication of *Johnson's Dictionary*, was extremely loose and incorrect, the orthography of many words being still unsettled. In a remote country town, it may be presumed that young Reynolds could write and spell as well as his neighbours and the other alumni of his father's school. But, if his education was neglected, and he left school with so small a share of learning, it only exalts him the higher in our estimation, after the perusal of his truly excellent discourses to the Students of the Academy, which have merited the praises of the whole civilized world, and been translated into several foreign lan-

guages. Lord Erskine, who was one of the greatest lawyers this country has produced, says, in a letter to Sir Joshua Reynolds, "You have conferred a great favour on me, by sending me your discourse to the Academy of Painters, which conveys instruction equally important to the professors of other arts. So close is the analogy between all the operations of genius, that it is the best dissertation on the art of public speaking, that ever was or ever will be written." We are also told, that another of Sir Joshua's discourses was actually delivered from the pulpit, with very slight alterations, by applying what he said of his art to the service of religion.

There is, in fact, little known of Reynolds's early life, except that he was fond of drawing, and used to copy the prints he found in his father's library. Haydon speaks of some rough sketches drawn by Reynolds in his youth; and the attempt at a portrait, drawn with his finger dipped in ink, which Haydon and Wilkie saw in his bed-room, when they visited Plympton, in 1809; but these no longer exist. Some of his early drawings have been carefully preserved, and are in the possession of Mr. Robert Palmer; and amongst them is the perspective drawing before mentioned, on the back of a Latin exercise *de labore*, a fac-simile of which has been published in *Reynolds and his Works*. His first portrait was painted when he could not have been more than

twelve years old. It is not remarkable as indicating any striking proofs of genius, but rather interesting as a curiosity, if it really were the work of Reynolds,

— e'er yet his age
Had measured twice six years.

We allude to a portait of the Rev. Thomas Smart, who was vicar of Maker, near Mount Edgcumbe, and died in March, 1736. This picture was painted, it is said, in 1735, and the tradition in Mr. Smart's family is, that it was coloured in a boat-house at Cremyll beach, under Mount Edgcumbe, on canvas which was part of a boat sail, and with the common paint used in shipwrights' painting sheds. The appearance of the canvas and paint seems to corroborate this, both being of the coarsest description. Mr. Smart was tutor in the family of Richard Edgcumbe, Esq., who afterwards became the first Lord Edgcumbe—the "Dick Edgcumbe" mentioned in *Walpole's Correspondence*, and young Reynolds seems to have been passing the holidays at Mount Edgcumbe, with one of his sons. The portrait is said to have been painted from a drawing "*taken in church on the artist's thumb nail*." The picture for many years was at Mount Edgcumbe, but was afterwards sent to Plympton, and hung up in one of the rooms belonging to the corporation, of which Mr. Smart was a member. It was subsequently returned to Mount Edgcumbe, and given by the present Earl

to Mr. Beger, of Wolsdon, the descendant and representative of Mr. Smart, by whom the circumstances connected with the portrait have been communicated to me.

Sir Joshua's elder sister had a love for the painter's art, and he used to copy the drawings which she made. The *Jesuit's Perspective* was a favourite companion of his boyhood, and he appears to have diligently studied and applied its rules. Another favourite was *Jacob Catt's Emblems*. But the book which seems, more than any other, to have regulated his conduct as a painter through life, was *Richardson's Essay on the Theory of Painting*.

Mrs. Jameson thus notices the important influence which Richardson's book exercised over the mind of Sir Joshua.

"He says himself, that the perusal, when a boy, of Richardson's book had made him a painter. It appears to me, that the boy who, at eight years old, was ever found with a pencil in his hand, copying prints out of books; who, at the same age, had mastered the *Jesuit's Perspective*, would have been a painter in any case; but the perusal of Richardson's book, at the age of fifteen or sixteen, elevated and directed his boyish enthusiasm; it made him *the* painter which he afterwards became. He closed it, he says, with the conviction that Raphael was the greatest man that had ever existed. But this was nothing compared with the aspirations of a still higher

kind, produced by the same striking book. It is impossible, I think, to look back upon the whole tenor of Sir Joshua's life, without a perception of the excellent moral influence its perusal left upon his mind and character. The lofty claims which Richardson set forth in behalf of painting as an art; the union of knowledge and virtue with creative genius—of high qualities with great attainments, which he requires in the artist, seem to have made an ineffaceable impression on the thoughtful, dreaming boy, and to have produced, or at least developed, that singular union of self-respect and pride in his art, with modesty and humility, which distinguished him through life. Some passages of Richardson's book would seem to have been written since Sir Joshua's time, and intended to apply to him, if we did not know, on the contrary, that it was actually published some years before he was born. For instance, 'In order to assist and inform the invention, a painter ought to converse with, and observe all sorts of people, chiefly the best, and to read the best books, and no other: he should observe the different and various effects of men's passions, and those of other animals, and in short all nature, and make sketches of what he observes, to help the memory.' And, in another place, 'The painting-room must be like Eden before the fall; no joyless, turbulent passions must enter there.' It is clear that Richardson's ideal of portraiture, and the qualities and aims of a portrait-

painter, were ever present in Sir Joshua's mind throughout the whole of his career. If Richardson's book did not, in the literal sense, *make* him a painter, I cannot doubt that the whole course of his life, his aims in art, the objects of his emulation and ambition would have been different, had he not read and laid to heart, in the first years of generous, glowing, and impressionable youth, such sentiments as the following, of which his social and professional existence were a faithful expression:

“‘It is not enough to make a tame, insipid resemblance of the features, so that everybody shall know who the picture was intended for; nor even to make the picture what is often said to be prodigiously like [such a likeness as the house-dog would bark at in sign of recognition]; this is often done by the lowest of face-painters; but then it is ever done with the air of a fool, and an unbred person. A portrait-painter must understand mankind, and enter into their characters, and express their minds as well as their faces; and, as his business is chiefly with people of condition, he must think as a gentleman and a man of sense, or it will be impossible to give such their true and proper resemblance.’

“What renders these passages more striking is the fact, that they were written at a time when the best portrait painters, including Richardson himself, could not get beyond the head of a sitter, and were obliged, one and all, to employ hired workmen to paint the

attitudes and draperies, always in the most monotonous and wretched taste, and after a certain pattern. To avoid the 'tremendous' difficulty of painting the hand, it was usually stuck in the waistcoat, or concealed by a nosegay. When Sir Joshua redeemed the art from this vulgar insipidity, he did not so much improve as *create*. His own exquisite sense of moral beauty and harmony availed him, as much as his keen perception of those which resulted from form and colour."

The high standard of excellence which this book establishes excited in Reynolds a noble emulation, and called forth that determination to rise above common-place, and to excel in every thing he undertook, by which he was at all times distinguished. It prompted him to aim always at the highest point, to do all in the best manner possible, and never to be satisfied with mediocrity, or even to content himself with a moderate degree of excellence. It appears to have inspired him with the feeling, that nothing which human industry could possibly accomplish, or which the greatest masters had previously attained, was too lofty for him to aim at, or too great to hope for. For instance, there is nothing more difficult to attain in painting, than that magical clearness of tender and almost luminous shadow, of which we have examples by Titian, Correggio, and especially by Rubens, in the "Chapeau de paille;" and this is precisely the greatest charm of Reynolds's portrait of

Nelly O'Brien, in the gallery of the Marquis of Hertford, which achieved such a triumph at the Manchester exhibition, and so much attracted the admiration of foreigners.

Sir Joshua's father did not long hesitate in the choice of a profession for his son ; and seeing how strong was his propensity towards the Fine Arts, he resolved to gratify his inclination ; and, by the advice of Mr. Cranch, a neighbour residing at Plympton, and with the assistance of Mr. Cutcliffe, of Bideford, he sent him to London, to be placed under Hudson, then the most celebrated portrait painter in England. The letters which passed in effecting this arrangement have been recently published.¹

Reynolds went to London on the 13th of October, 1740, in company with Mr. Cutcliffe's son, and appears to have been well satisfied with his master, and with his employment ; for his father writes, in August, 1742 : "As for Joshua, nobody, by his letters to me, was ever better pleased in his employment, in his master, in everything. 'While I am doing this, I am the happiest creature alive,' is his expression." Notwithstanding the satisfaction expressed by Reynolds at the arrangement with Hudson, his connexion with him was not of long

¹ See Reynolds and his Works, pp. 43-57.

continuance. It only lasted between two and three years, and was abruptly terminated on some slight misunderstanding taking place between them. The true cause appears to have been, that Hudson became jealous of his superior ability, owing to his having painted a head of an elderly female servant, in a taste so superior to the painters of the day, that his master was forced to predict his future success.

Mr. Leslie, in his *Hand-book for Young Painters*, says, "When we compare Reynolds's style with that of his master, Hudson, we are struck with its vast superiority; its wide difference, not merely in degree, but in kind. And in this it would appear to form an exception to what has generally been the case; namely, that the style of every extraordinary genius is but a great improvement on that of the school in which he was reared. But it was not from Hudson, nor from his visit to Italy, that the art of Reynolds was formed. The seed that was to produce fruit so excellent and abundant, was sown before he quitted Devonshire. He there saw, and probably among the first pictures he ever saw, the works of a painter wholly unknown to the metropolis. This painter, Northcote tells us, was William Gandy."

No doubt Sir Joshua was indebted for much in his style of painting to William Gandy, of Exeter, whose manner he evidently adopted. And it is from the works of this painter that he has been considered

to have imbibed the idea of pronouncing the features more effectively by means of their shadows. To me, however, it appears probable that he may have noticed this peculiarity, in the first instance, in the portraits by Titian, when he visited Italy; for Hudson used to remark, that his style of painting was not so good after, as before he went abroad. The pictures of Gandy were no doubt the first good portraits which had come under his notice previously to his going to London, and seem to have made a deep impression on his mind; as he has been heard to say, that he had seen portraits by Gandy which were equal to Rembrandt, one in particular of an alderman in one of the public buildings at Exeter.

William was the son of James Gandy, a pupil of Vandyck, much patronised by the Duke of Ormond, who took him to Ireland in 1661, where he painted the portraits of many distinguished persons, in a manner little inferior to Vandyck himself. In Northcote's memoir of William Gandy, he says: "There is little reason to doubt that he might have been the greatest painter of his time, if he had not been his own enemy; for I have seen several fine heads of his painting, particularly one of the Rev. John Gilbert, Vicar of St. Andrew, Plymouth, and another of the Rev. Nathaniel Harding, a famous dissenting preacher."

There is a fine mezzotinto print from the portrait of the Rev. N. Harding; and engravings by Scriven,

from the portraits of Northcote's father and mother, painted by Gandy.¹

In the College Hall, at Exeter, is the portrait of Tobias Langdon, priest-vicar of the Cathedral, by the same artist, which Sir Godfrey Kneller viewed with astonishment, and exclaimed, "Good God! why does he bury his talent in the country, and not come up to London, where his merit would be properly rewarded?"

In a letter to Mr. Cutcliffe, dated January 3rd, 1743-4, Reynolds's father says: "Joshua is painting at the Dock; he has drawn twenty already, and has ten more bespoke;" and I am informed that Mr. Kendal, of Pelyn, M.P. for the Eastern Division of Cornwall, has in his possession some family portraits, with Reynolds's name, and the date 1744 upon them; and doubtless many more of Sir Joshua's early pictures are still in existence. His price for a head was then only three guineas.

A portrait of Mr. Cranch, painted before Reynolds went to Italy, was lately in the possession of Miss Cliff, at Kingsbridge. It came to her on the death of Mrs. Mayow, widow of the Incumbent of Plympton St. Mary, who was Mr. Cranch's niece; but the picture is now at Glyn, the seat of Lord Vivian, whose grandfather married Mr. Cranch's daughter, Betsy Cranch, the sweetheart of Dr. Walcott (Peter Pindar).

¹ Northcote Collections in the Plymouth Library.

Many of the pictures he executed at this period were, says Northcote, indifferent performances, being carelessly drawn, and frequently in common-place attitudes, like those of his master Hudson, with one hand hid in the waistcoat, and the hat under the left arm. Yet, although it may be true that many of his earliest portraits, up to this period, do not exhibit those excellencies of colouring and power of expression for which he was afterwards so distinguished, we know, both from the testimony of Northcote and others, that he produced several portraits, which are acknowledged to be very fine; particularly one of himself, formerly in the possession of Mr. Lane, of Coffleet, in which he is represented as a young man, with pencils and palette in his left hand, shading the light from his eyes with the right—a work of extraordinary merit, and the attitude singularly bold and original. This picture, which was sold, in 1845, for 280 guineas, has been recently purchased by the Government for the National Portrait Gallery. There is also in Colonel Palmer's possession, at Torrington, a beautiful portrait of Mrs. Field, the sister-in-law of the Rev. Joshua Reynolds (Sir Joshua's uncle), which must have been painted before he went to Italy. The carnations are of great delicacy and clearness, and the features well defined, although not so strongly pronounced by means of that depth of shadow which he afterwards adopted from the works of Titian and other Italian masters.

About the same time, Reynolds painted the portrait of Elizabeth Chudleigh, afterwards Duchess of Kingston, which is engraved in the third volume of Walpole's Letters to Sir Horace Mann. She was one of the maids of honour to the Princess of Wales, and, in 1749, appeared at a masquerade given by the Venetian Ambassador at Somerset House, in the character of Iphigenia, so slightly clothed as to appear almost in a state of nudity.²

Miss Chudleigh married the Earl of Bristol, who, it is said, never avowed his marriage, and was supposed to have connived at her subsequent union with the Duke of Kingston. The Duchess was tried and convicted of bigamy by the House of Lords, in 1776. After the trial she left England, and resided at St. Petersburg.³

Her father, Colonel Chudleigh, resided at Hall, in the parish of Cornwood, near Plymouth.

Sir Joshua's father died at Plympton, on Christmas-day, 1746. It appeared, by a letter from Miss Frances Reynolds, written in 1796, that only Sir Joshua himself and his eldest sister, Mrs. Palmer, were present upon this melancholy occasion; and that, immediately after the funeral, Mrs. Reynolds, the widow, left Plympton, and went to reside with her daughter, at Torrington. She survived her husband about ten years.

² Wright's England under the House of Hanover.

³ Walpole's Correspondence and Dr. Doran's Table Traits.

Reynolds was now free to follow the bent of his inclination ; and, with the assistance of his married sisters, who lent him the necessary money to defray the expense of a journey to Rome, he set sail from Plymouth on the 11th of May, 1749, with his friend, Captain (afterwards Viscount) Keppel, who had just been appointed to the command of a Squadron in the Mediterranean. Touching at Lisbon, Cadiz, Gibraltar, and Minorca, where Reynolds received much kindness from the Governor, General Blakeney, and met with a severe accident, which detained him at Port Mahon nearly two months, he proceeded to Leghorn, and from thence to Rome.

Few original productions came from the hand of Reynolds while he remained in Italy. His time was occupied in studying the works of the great masters, and in acquiring that knowledge of chiaro-oscuro and effect, which he was soon to display in his own paintings. It is scarcely to be credited that, at any period of his professional life, he should have been led to practise the art of caricature ; and our surprise becomes still greater, when we learn that he painted, during his residence at Rome, a sort of parody on the school of Athens. The picture contains about thirty likenesses of English students, travellers, and connoisseurs, and among others, that of Mr. Henry, of Straffan, in Ireland, in whose family it still remains.

The following is a list of the portraits, copied from Sir Joshua's own memoranda :

Mr. HENRY.	ABBATE DU BOIS.
LORD BRUCE.	Mr. BRETtingham.
Mr. LEESON, SEN.	Mr. MURFEY.
Mr. MAXWELL.	Mr. STIRLING.
Mr. LEESON, JUN.	Mr. IRONMONGER.
Mr. BARRET.	Mr. DAWSON.
Mr. PATCH.	SIR M. FEATHERSTONE.
Mr. VEIRPILI.	LORD CHARLEMONT.
SIR WILLIAM LOWTHER.	SIR THOMAS KENNEDY.
Dr. ERWIN.	Mr. PHELPS.
Mr. BAGOT.	FOUR IDEAL FIGURES.

A caricature, also painted by Reynolds while at Rome, is in the possession of the Earl of Wicklow, and was exhibited at the British Institution in 1853. It represents Ralph Viscount Wicklow about to step into a cabriolet. Dr. Benson, his tutor, calls his lordship's attention to a quarrel between his valet-de-chambre and the innkeeper, while an avant-courier is attempting to mount a restive horse. Another picture of the same kind is in the possession of Mr. Woodyear, of Crookhill, Yorkshire.

Reynolds's own memoranda of this journey have been lately published.¹ They consist of brief notes and observations, written frequently with a black-lead pencil, in his sketch-books. In the month of May, year of jubilee, 1750, he thus expresses his

¹ Sir Joshua Reynolds's Notes and Observations on Pictures, &c. By William Cotton, Esq. London, 1859.

delight and gratification at seeing the grand works of Michael Angelo: "I was let into the Capella Sistina in the morning, and remained there the whole day; a great part of which I spent in walking up and down it, with great self-importance."

He enumerates about three or four copies of pictures, which he made at Rome; and among them a copy of the famous St. Michael, by Guido, in the Church of the Capuchins, which was afterwards bought by His Majesty George IV., and is now placed over the communion-table, in the Chapel at Hampton Court. It was commenced on the 30th May, and finished on the 10th of June.

But Reynolds did not waste much time in making copies, as he always preferred having nature before him. He did not go further south than Rome, and left that city on the 3rd of May, 1752, travelling by short and easy stages to Florence. The first night he slept at Castel-nuovo (two posts and a half only from Rome), and the second at Narni, where he made a hasty sketch of the ruined bridge of Augustus. On the 5th he says, "Dined at Terni, saw the cascade, and lay at Spoleto." So briefly are these circumstances noted in his sketch-book.

Reynolds arrived at Florence on the 10th of May, and here he appears to have been on terms of great intimacy with Nathaniel Hone, the portrait painter, who some years after made a shameful attack upon him, by exhibiting publicly a picture,

which he called the Conjurer, reflecting on the composition of Reynolds's pictures.

From Florence he went to Parma, Modena, Verona, and Venice. There he had an opportunity of studying the works of Titian, Paul Veronese, and Tintoret, and seems to have been at once fascinated with the rich and brilliant colouring of these distinguished masters of the Venetian School. It was, I have no doubt, here that he formed his own style, and it was by a careful study of their works that he so soon elevated himself to the first rank of portrait painting. He admired, indeed, the grandeur and sublimity of Michael Angelo and Raphael: he held their works in the highest estimation, constantly recommending the study and imitation of the *grand style* to the students of the Academy; but his love was clearly with the Venetians. He analyzed their method of colouring, and the principles of light and shade, upon which they composed their most important works, carefully committing his observations to writing while the pictures were before him.

Sir Joshua has given the substance of these observations in his notes to Mason's translation of Du Fresnoy's *Art of Painting*, and he there minutely describes the method he took, when at Venice, of examining the pictures he saw there, and of acquiring a perfect knowledge of the principles upon which those great masters—Titian, Paul Veronese, and Tin-

to ret—wrought ; and concludes with this expression of his conviction, that “an habitual examination of the works of those painters who have excelled in harmony will, by degrees, give a correctness of eye, that will revolt at discordant colours, as a musician’s ear revolts at discordant sounds, remembering always that the highest finishing is labour in vain, unless, at the same time, there be preserved a breadth of light and shadow.

August 16, 1752, Reynolds departed from Venice, after a stay of little more than three weeks, reached Milan on the 23rd, and then started on his journey home.

On Reynolds’s return to England in 1752, he settled in London, and immediately attracted general notice by the rich boldness of his colouring, and his admirable *impasto*, and the novel and graceful attitudes which he gave to his portraits.

He was now entering upon a bright and prosperous career. His employment soon became abundant, and his industry untiring. Fame and fortune were within his reach. Ambitious to excel in everything he undertook, he left all his competitors behind, and became without exception the greatest artist of his time. He was the first English painter, as Mrs. Jameson observes, who ventured to give light and gay landscape back-grounds to his portraits ; and the first who enlivened them by a momentary action and expression, as in his justly admired portrait of

Admiral Keppel, who is represented walking on the sea beach in a storm, his hair dishevelled, and every thing indicative of a high wind. Under these circumstances the portrait assumes an historical character, the Admiral's ship having been wrecked. It is a whole length, of a low tone and sober character.

No representations of female character have surpassed, in sweetness and beauty, the portraits of Reynolds: but there appears to have been some truth in the remark, that this was accomplished greatly at the expense of likeness. Hoppner, who was himself distinguished for the beauty with which he endowed the female form, remarked, that even to him it was a matter of surprise, that Reynolds could send home portraits with so little resemblance to the originals. This indeed occasioned many portraits to be left upon his hands, or turned to the wall, which, since the means of comparing their resemblances no longer exists, have blazed forth in all the splendour of grace and elegance for which the originals would have been envied, had they ever possessed them.

Allan Cunningham has accused Reynolds of flattery; but Mr. Leslie justly says, "I apprehend he was no more a flatterer than Titian. With a vulgar head before him, he would not, or rather *could* not, make a vulgar picture: but I do not believe he would have given to Colonel Charteris, as Mr. Cunningham asserts, an aspect worthy of a Presi-

dent of the Society for the Suppression of Vice, unless he had such an aspect, which is by no means impossible. Are portrait painters, it may be asked, to paint the vices of their sitters? Certainly, if these vices exhibit themselves in the countenance. In Reynolds's whole length of the Duke of Orleans, the debauchee was as apparent as the prince."

Wilkie remarks, that Sir Thomas Lawrence's likenesses were celebrated as the most successful of his time, yet no likeness exalted so much, or refined more upon the originals. He wished to seize the expression rather than copy the features. His attainment of likeness was most laborious. One distinguished person, who favoured him with forty sittings for a head alone, declared he was the slowest painter he ever sat to. With all the latitude allowed to Sir Thomas Lawrence in rendering a likeness, still those who knew and could compare the heads he painted with the originals, must have been struck with the liberties he would take in changing and refining the features before him. Sir Joshua seems to have created and idealized the individual person, as well as the groups, when under his pencil, showing a boldness and diversity of arrangement unexampled in the history of portraiture. Lawrence, compared to Reynolds, was confined and limited far more than his powers could have justified, admitting but small deviations in the placing the heads—small variety of pictorial compositions. The features, in

all his heads, were painted nearly in the same light and in the same position ; but they derived from this a perfection of execution not to be surpassed. In the drawing and touching of the human eye, he gave a lustre and life which Rubens and Vandyck have equalled, but not excelled.

The question, however, will be, how far this deviation from actual appearances may be allowed ; for it will be said, can anything be a better representation of a man than the transcript of himself ? or can it be a better likeness by being unlike the man ? In regard to actual resemblance, there are those whom nothing will satisfy, but a real, striking, startling likeness ; a something that a child might not only know, but mistake for the reality. Those who demand such proofs from art, may find it in the merest daub, in the harshest of caricatures ; but will look for it in vain in the finest pictures. Experience, indeed, proves, that too severe and accurate likeness may exist in a portrait. In lengthened sittings the features grow tired and relaxed. A friend of mine used to say, there are two things in a picture to be counteracted ; want of movement, and the want of life. To supply these, there must be more of youth, and more of health, than the person who is represented seems to possess.

This little more of health and of youth, is all the painter attempts to bestow, in order to enliven the flat surface before him ; but instead of success, he is

often accused of flattering the vanity of his sitter, though his object is very different.²

Mr. Leslie remarks, that photography, in its present state, confirms what has always been felt by the best artists, that fac-simile is not that species of resemblance to nature, even in a portrait, which is most agreeable: for, while the best calotypes remind us of mezzotinto engravings from Velasquez, Rembrandt, or Reynolds, they are still inferior to such engravings in general effect; and they thus help to show that the ideal is equally a principle of portrait painting as of all other arts; and that, not only does this consist in the best view of the face, the best light and shadow, for all these may be selected for a photographic picture; but, that the ideal of a portrait, like the ideal of all art, depends on something which can *only* be communicated by the mind.³

"Reynolds's fancy pictures," says Mrs. Jameson, "are enchanting; they are so many bits of lyric poetry, full of novel and graceful ideas, full of amenity and sweetness." Besides portraits, properly so called, Reynolds was most successful in the representation of children, whose *naïve* and unaffected actions were always pleasing to him. "In such pictures," says Dr. Waagen, "he depicted the youthful bloom and artless manners of children with admirable effect. This it is that makes his celebrated Strawberry Girl,

² Life of Sir David Wilkie, iii. 170.

³ Leslie's Hand-book for Young Painters.

lately in Mr. Rogers's Collection, so attractive. With her hands simply folded, and basket on her arm, she stands in her white frock, and looks full at the spectator with her fine large eyes. The admirable *impasto*, the bright golden tone, clear as Rembrandt, and the dark landscape background have a striking effect."

The Girl with a Muff, in Lord Lansdowne's collection, is another example of the same simple, charming character. We may also mention the picture of Miss Bowles, a young girl caressing a favourite spaniel dog. Her father and mother, it is said, wished that she should sit to Romney (who at one time divided the town with Reynolds); but Sir George Beaumont advised them to employ Sir Joshua, and in reply to the remark that his "pictures fade," said, "No matter; take the chance; even a faded picture of Reynolds's will be the finest thing you have." The advice was taken, and a few years ago this very picture was sold for one thousand and twenty guineas, having originally cost only fifty, in 1775. Gainsborough also thought so highly of Sir Joshua's paintings, that he said they were better than any other artist's, even in their most decayed state.

The portrait of Miss Penelope Boothby, who is represented sitting in a white dress, with her arms folded, in a meek and pensive attitude, is another

pleasing picture of a little girl, who died at the age of six or seven years.⁴

This picture was sold at Phillips's, in 1851, to Mr. Windus, of Tottenham, for 290 guineas, and more recently, at Christie's, for one thousand guineas, to Lord Ward. Samuel Rogers admired this picture so much, that he had it carried to his house every Saturday evening, and returned again on Monday, that he might feast his eyes upon it during one day in the week.

Walpole, in a letter to Lady Ossory, mentions another charming work of Sir Joshua's in the following terms: "Delicious is a picture of a little girl of the Duke of Buccleugh's, who is overlaid with a long cloak, bonnet and muff, in the midst of the snow, and is perishing, blue and red, with cold, but looks so smiling and so good humoured, that one longs to catch her up in one's arms and kiss her." To mention only one more instance,—the whole-length portrait of Lady Gertrude Fitzpatrick, a little girl, standing in the most simple and unaffected attitude, with her hands clasped together, and her frock tucked up. These examples, and others might easily be added from his multifarious works, show the elegance of Sir Joshua's mind in selecting the most simple and engaging attitudes of children and young people—Master Mudge peeping

⁴ See *Sorrows Sacred to the Memory of Penelope*. Printed by Bulmer, in folio, 1796.

from behind a curtain, and Puck sitting on a mushroom. In the picture of St. George, commonly called "the Bedford Family," which was painted for Mr. Rigby, and has since passed into the hands of Lord Jersey, at Middleton Park, Walpole praises the figure of the young Lord John Russell, as it illustrates the peculiar genius of Sir Joshua. It is said that the boy was most unwilling to be painted, and crouched down in a corner of the room to avoid it. Reynolds seized the favourable opportunity, and drew him in the most natural position of fear and dread of the dragon. What, again, can be more simple and graceful than the attitudes of the children in the "Infant Academy?" one of the figures, known by the name of the *Mob Cap*, sold at Mr. Rogers's sale for 780 guineas.

Reynolds's acquaintance with the Hon. Augustus Keppel (afterwards Admiral Viscount Keppel) was the means of introducing him to some of the most distinguished families. His two sisters, Lady Caroline Keppel, who married, in 1759, Robert Adair, Esq., and Lady Elizabeth, who married the Marquis of Tavistock, were both painted by Reynolds. This lady, who was one of Queen Charlotte's bridesmaids, was painted in the dress she wore upon that occasion. The picture is a whole-length, and is now at Woburn Abbey. Lord Keppel's younger brother, Frederick, Bishop of Exeter, married Laura, daughter of Sir

Edward Walpole, and sister of Maria Lady Waldegrave, afterwards Duchess of Gloucester, whose lovely features were afterwards portrayed by Reynolds in some of his most charming pictures.

Burnet observes, that the sitters of Reynolds, notwithstanding the pomatumed pyramids of the female hair, and the stiff formal curls of the male, which set every attempt to beautify the features at defiance, were still in possession of that bland and fascinating look which distinguishes people of high breeding. Of Reynolds we know that all the beauty and talent of the land flocked to his painting-room, conscious of being handed down to posterity with all the advantages which pictorial science could achieve.

The same writer very justly says: "In Reynolds, the absence of everything strong in expression or harsh in colour, gives a refinement to the heads of his men, and beauty to the face of his females: and to this treatment all his sitters were subjected, so that these heads, however deficient in the originals, came off his easel ladies and gentlemen. A subdued delicacy of expression and colour removes them from the common look of familiar life. Rembrandt's heads, on the contrary, are pronounced with the strong stamp of flesh and blood—an exact representation of nature in an unsophisticated state."

Sterne has admirably characterised the art of Reynolds in two words: "*great and glorious as he paints.*"

There are frequent entries in Reynolds's pocket-book of copies to be made from his pictures. These were not repetitions painted by himself; but copies executed by a person, who was known as Sir Joshua's copyist. In a letter addressed to Joshua Hill, Esq., the correspondent of Cowper, dated October 7th, 1786, we find the following passage: "I am sorry that Sir Joshua Reynolds's copyist is dead, as he was a very excellent one." Many of these copies have, no doubt, been sold as originals. Northcote says that Pack, a native of Norwich, copied many of Sir Joshua's pictures with great accuracy; and there are copies by Jackson, Northcote, and others, which can scarcely be distinguished from the originals; in particular a portrait of the Rev. Zachariah Mudge. But the original picture, from which Chantry made his admirable bust for St. Andrew's Church, Plymouth, is in the possession of Mrs. Mudge, widow of the late Lieut.-Colonel Mudge, of Beachwood; and the equally fine portrait of Dr. Mudge, the physician, now belongs to his grandson, Zachary Mudge, Esq., of Sydney, Plympton, and was exhibited at the Plymouth Athenæum, in 1858; together with some pleasing portraits of the Bastard family, from Kitley, and Sir George and Lady Coleridge, from Bigadon, all early pictures by Sir Joshua.

That a copy may be executed so closely as even to deceive, at first sight, the artist himself, may be inferred from the following statement in a letter

written by Sir Joshua to Charles Smith, a nephew of Mr. Caleb Whiteford :

“I saw the other day, at Mr. Bromel’s, a picture of a child with a dog, which, after pretty close examination, I thought was my own painting ; but it was a copy, it appears, made by you many years ago.”

Sir Joshua said of Gainsborough, that he could copy Vandyck so exquisitely, that, at a little distance, he could not distinguish the copy from the original.

The year 1760 was rendered memorable in the annals of British art, by the opening of the first public exhibition of the works of modern painters, sculptors, and architects. The result of this scheme exceeded the most sanguine expectations of the projectors. All ranks of people, says a contemporary writer, crowded to see the delightful novelty. It was the universal topic of conversation, and a passion for the fine arts was excited by this first manifestation of native talent, which has ever since been increasing in strength, and extending its effects throughout the length and breadth of the land. The history of our Exhibitions affords of itself the strongest evidence of their effect upon the public taste. Although, at their commencement, some men of enlightened minds could distinguish and appreciate what was excellent, the admiration of the many was confined to the most puerile subjects, and the meanest efforts of imitation. But

these puerilities have long since ceased to produce astonishment and delight, even in the vulgar; and we see with surprise such trifling subjects as the following, in the catalogues of the early exhibitions :

A Corner Cupboard.	A Coach Pannel.
A Gazette in a Frame.	A Cucumber.
A Bunch of Flowers in tent stitch.	A Lady in a snuff-box.

To this Exhibition, which opened on the 21st of May, in the great room of the Society for the Encouragement of Arts, Manufactures, and Commerce, Reynolds sent four pictures.

A whole-length portrait of Elizabeth, Duchess of Hamilton. Three-quarter of Lady Elizabeth Keppel, afterwards Marchioness of Tavistock. A gentleman ditto. Lord Charles Vernon in armour. Walpole says, the attitude was taken from Vandyck. Elizabeth Gunning, Duchess of Hamilton, after the Duke's death, married General Campbell, Lady Ailesbury's brother. She was a celebrated beauty, but not so handsome as her sister, the Countess of Coventry. Walpole says, in a letter to Horace Mann, "The world is still mad about the Gunnings; and in Ireland even the beggar women bless you, saying, 'The luck of the Gunnings attend you.'"

Walpole, in a letter to Lord Waldegrave (1761) asks, "Did you see the charming picture Reynolds painted for me of Richard Edgcumbe, Selwyn, and

Gilly Williams?⁵ It is by far one of the best things he has executed. He has just finished a pretty whole-length of Lady Elizabeth Keppel, in her bridemaids' habit, sacrificing to Hymen."

To the second Exhibition of the Society of Artists, which opened on the 9th of May, 1761, at their room in Spring Gardens, Reynolds contributed five pictures. *A three-quarter portrait of Lady Waldegrave, in a turban. A half-length of Dr. Sterne, seated, and leaning on his hand. A whole-length of the Duke of Beaufort, in his college robes. Ditto of Captain Orme, with a horse. A General on horseback.* This last was the equestrian portrait of Lord Ligonier, now in the National Gallery.

The portrait of Sterne was painted for the Earl of Ossory, and afterwards came into the possession of the late Lord Holland, on whose death it was purchased for 500 guineas, by the Marquis of Lansdowne. Mrs. Jameson justly observes: "This is the most astonishing head for truth of character I ever beheld: the subtle evanescent expression of satire round the lips; the shrewd significance in the eye; the earnest contemplative attitude,—all convey the strongest impressions of the man, of his peculiar genius, and peculiar humour."

The Exhibition Catalogue contained a frontispiece

⁵ Engraved for the edition of Walpole's Letters, edited by Knight. This picture was bought by Mr. Labouchere, at the Strawberry Hill sale, for £157 10s.

and tailpiece, engraved by Grignion, from the designs of Hogarth.

1762. This year Reynolds sent to the Exhibition, in Spring Gardens, his fine whole-length portrait of *Lady Elizabeth Keppel, as one of Her Majesty's bridesmaids. Mr. Garrick between the Muses of Tragedy and Comedy. Maria Countess of Waldegrave, in the character of Dido embracing Cupid.*

These pictures, we are told, excited universal admiration. The Exhibition room was crowded, and all the lovers of the fine arts exulted in the powerful effect produced by an English artist. The picture of Garrick was purchased by the Earl of Halifax for 300 guineas, and after his death was sold to Mr. Angerstein for 250 guineas; perhaps the only instance of a depreciation in value of a fine picture by Sir Joshua Reynolds. What would it not be worth now? It was immediately engraved by E. Fisher, in 1762; afterwards by Val. Green, and C. Corbit, and by Cardon, for Britton's *Fine Arts of the English School*.

1763. Mr. Reynolds sent to the Exhibition four pictures. *The Ladies Elizabeth and Henrietta Montague*, daughters of the Earl of Cardigan, which Mr. Walpole marked in his catalogue, too chalky. *A Nobleman, half-length* (John Earl of Rothes, engraved by Mc. Ardell). *A Gentleman, three-quarters. A half-length of Nelly O'Brien*, which Mr. Walpole noticed as a very pretty picture.

Sir Joshua Reynolds painted three portraits of this very beautiful woman, of whose history we know but little. It is said she was a courtesan, and died in Park Street, Grosvenor Square, in March, 1768.⁶ The picture which belongs to the Marquis of Hertford, and excited so much admiration in the Manchester exhibition, was painted in 1760. A well written article, in the *Illustrated London News* for October, 1857, thus speaks of it: "The refreshing clearness of the colouring, the truth, beauty, and taste of the whole, render it one of the finest works of Sir Joshua. The effect, it must be acknowledged, is heightened by the piquant elegance of the costume. The mushroom Leghorn hat, with its knot of blue ribbons, covers the tiniest of caps, and confines the two rippling waves of hair till they escape behind in one luxuriant flood. The dress is of white silk, with blue stripes, covered to the waist with a mantilla of black lace, and opening at the cuffs of the short sleeves, to allow the display of the ruffles. The lace apron, which we see in the picture, was in Nelly's time, an essential part of the attire of a fashionable belle. The petticoat, of French brocade and quilted satin, is a most delicate rose

⁶ Mr. Whitehead, in a letter to Lord Harcourt, Nov. 1764, says, "Nelly O'Brien is now lying-in in London, to the great joy, I presume, of the noble family; but whether married or not is uncertain;" and Gilly Williams, writing to Selwyn, on Christmas day, in the same year, says, "I have told you Nelly O'Brien has a son."

colour, showing through some gauze-like texture, has a most artistic effect. The landscape background is also treated in the most masterly manner—large in handling and rich in colour. The greatest charm of all in the picture remains yet to be noticed—that marvellously luminous shadow (if we may so express ourselves) on the flesh. The whole of the face, and great part of the neck and bosom, is in half-shade; but this is so clear in tone, and lit up by so much open-air daylight, that it has been supposed to be the effect of the semi-transparency of the overhanging hat-brim; but this is a mistake. The breadth of light, pearly tone, is due entirely to the phenomena of reflected light, and is perfectly natural in the situation represented, some of it being borrowed from the under surface of the brim of the hat, but the greater portion from the sunny environmenting atmosphere. This magical clearness of tender shadow is precisely one of the most difficult things to obtain in painting. We have examples of it by Correggio, Titian, Giorgione, and Rubens in his 'Chapeau de Paille.' This picture, by our great English painter, will bear comparison with the works of the foreign or ancient masters. Lest our readers suspect us of partiality, however, we may give the following testimony of a French critic, published in the *Siècle*: 'This portrait,' he says of Nelly O'Brien, 'is as fine as the portraits of Titian, of Velasquez, of Rembrandt, of Rubens,

and of Vandyck; and it is so, precisely because it in no way resembles them, any more than the portraits painted by those great masters resemble each other.'"⁷ Engraved by J. Watson.

Sir Joshua painted another portrait of Nelly O'Brien, in 1763, a half-length, which was in the Academy Exhibition of that year. It is a profile, her head resting on her right hand, and is in the possession of Lady Dover. Engraved by J. Dixon, 1774. The third portrait of this beautiful female, which was painted by Sir Joshua, probably in 1764, is in the gallery of Sir Thomas Baring, and represents her sitting, with her left arm resting on a pedestal, front-face, with trees in the back-ground. Engraved by Spooner and J. Watson.

In 1764, Mr. Reynolds's contributions to the Exhibition were: *A Lady, whole-length. A three-quarter portrait of the Countess Dowager of Waldegrave, in mourning* (considered by Horace Walpole one of his highest coloured pictures).

1765. He sent only two pictures to the Exhibition. *The portrait of a Lady* (Sarah Bunbury) *sacrificing to the Graces, whole-length. Ditto a Kit-cat.*

⁷ In Northcote's Life of Sir Joshua Reynolds, we find a note with the following curious piece of information: "So variable and humiliating is public opinion, that in the same year in which Sir Joshua received five hundred guineas from Alderman Boydell for the picture of the 'Death of Cardinal Beaufort,' his fine portrait of 'Nelly O'Brien' was sold for ten guineas by public auction."

1766. This year's pocket-book contains a memorandum of the prices Mr. Reynolds then charged for his portraits.

Whole-length	£. 150
Half-length	70
Kit-cat	50
Head	30

To the Exhibition he contributed a *whole-length portrait of Mrs. Hale, in the character of Euphrosyne*. This lady was Mary, second daughter of Mr. Chaloner, of Yorkshire, and sister of Anne, Countess of Harewood. The picture was exhibited at the British Institution, in 1850, and is the property of Lord Harewood. *Ditto of the Marquis of Granby*, which Walpole says was painted for the Marshal Broglio. *A half-length of Sir Jeffery Amherst*. *Ditto of Mr. Paine, the architect, and his Son*, now in the Oxford Gallery.

1768. This year Mr. Reynolds exhibited a whole-length portrait of *Miss Anne Cholmondeley carrying a dog over a brook*, a picture of great simplicity and beauty, which is now in the possession of the Earl of Romney, and was the last he sent to the Incorporated Society's Room, in Spring Gardens.

That Society, established in 1765, having failed to embrace all the objects necessary for the advancement of art, a plan was drawn up this year, 1768, for the establishment of the present Royal Academy, and Mr. Reynolds was much occupied in the neces-

sary preparations. He found time however, to make a trip to Paris, in company with Mr. William Burke, who, in a letter dated 10th of October, says: "Mr. Reynolds and I made this scamper together, and are both extremely satisfied with our tour. We return in a few days."

The latter part of this year (1768) was rendered memorable in the history of art by the institution of the Royal Academy, under the patronage of the King, and the direction of forty of the most distinguished artists of the time.

Reynolds, who had been mainly instrumental in founding it, was unanimously elected president, and received the honour of knighthood. It is recorded that Dr. Johnson was so much delighted with his friend's elevation, that he broke through a rule of total abstinence in respect to wine, which he had maintained for several years, and drank bumpers on the occasion.

Northcote says, that Reynolds was deprived of his sister's domestic attractions during part of this year by her visit to Paris. She appears to have been staying with Mr. and Mrs. Flint; and Dr. Johnson, in a letter to Miss Flint, a young lady who translated his remarks on Shakspeare into French, says: "it is but a trifle for you to praise us, it is a trifle to spread our literary fame, whilst you deprive us of the pleasure of seeing and conversing with Miss Reynolds."

Miss Frances Reynolds, the youngest sister of Sir Joshua, was the only one of the family who survived him. She lived to the advanced age of eighty years, and died at her house in Queen Street, Westminster, on the 1st of November, 1807. Her portrait, painted by Sir Joshua in early life, is in the Cottonian Library, at Plymouth. The picture belonged to her nephew, the Dean of Cashel, and was purchased, in 1851, by Mr. Cotton. It represents her at the age of nineteen or twenty, a front face, just a little inclined to the right shoulder, painted with great delicacy in the carnations. The rest of the picture is dark, and the outline so blended with the background, as to be scarcely distinguishable. This treatment we often see in the works of Titian and Vandyck. Miss Reynolds used to do the honours of Sir Joshua's house, and was held in such esteem by Dr. Johnson, who was a frequent visitor, that he once exclaimed at Mr. Thrale's, when the company was speculating on a microscope for the mind, "I never saw one that could bear it, except that of my dear Miss Reynolds, and hers is very near to purity itself."

This lady was the authoress of a small pamphlet, in 8vo., entitled, "An Enquiry concerning the Principles of Taste, and the Origin of our Ideas of Beauty," printed for private distribution only, in 1784.

Dr. Johnson was consulted about its publication,

and wrote the following complimentary letter to Miss Reynolds on the subject :

"DEAREST MADAM,—There are, in those few pages or remarks, such depth of penetration, such nicety of observation, as Locke or Pascal might be proud of. This I desire you to believe is my real opinion. However, it cannot be published in its present state. Many of your notions seem not to be very clear in your own mind ; many are not sufficiently developed and expanded for the common reader. It wants everywhere to be made plainer and smoother. You may by revisal make it a very elegant and curious work.

"I am, my dearest dear,

"Your affectionate and obedient Servant,

"SAMUEL JOHNSON.

"Bolt Court, June 28, 1781."

Miss Reynolds likewise printed, in 1790, a pamphlet, entitled "A Melancholy Tale : Dark Sentences and a Vision," in verse, from which Northcote has published extracts.

Dr. Johnson, in a letter to Miss Reynolds, dated June 16th, 1780, says in reference to these verses, "Do not, my love, burn your papers. I have mended little but some bad rhymes. I thought them very pretty, and was much moved in reading them. The red ink is only lake and gum, and with a moist sponge will be easily washed off."

She also painted for her amusement in oil ; and

Northcote admits that she executed many portraits "with great likeness and taste;" although he speaks disparagingly of her performances, both in his *Life of Reynolds*, and in his *Conversations with Hazlitt*. Boswell tells us that Mrs. Montague sat to Miss Reynolds in 1778, and a portrait of Miss Mary Mudge, by the same Lady, was sold at Northcote's sale, in 1836.

The portrait of Hoole, the translator of Tasso, was also painted by Miss Reynolds, at the time when she was lodging at his house in Leicester Square. This portrait was engraved by Anker Smith, for the translation of the *Rinaldo*, printed by Dodsley, in 1792, and was considered a good likeness. She objected to have her name inscribed upon the plate, because, as she writes to her cousin William Johnson, at Calcutta, "I thought it would have the appearance of ostentation, as I do not make a profession of painting."

Dr. Johnson himself likewise sat to Miss Reynolds; but, much as he admired and esteemed the lady, he did not, according to Northcote, compliment her upon the performance, saying, "it was Johnson's grimly ghost," and as the picture was to be engraved, he recommended, as an appropriate motto, a verse from the popular ballad of William and Margaret.

A portrait of Dr. Samuel Johnson, by Miss Reynolds, three-quarter length, life size, was in the

possession of Mr. Hatsell, of Cotton Gardens, Westminster,⁸ probably the one here mentioned.

Dr. Johnson thought portrait painting an improper employment for a lady. "The public practice of any art," he observed, "and staring in men's faces, is very indelicate in a female." Notwithstanding which, one of the last occupations of Johnson's life was to sit to Miss Reynolds.

The following letter, dated from Bolt Court, in 1780, has reference to this portrait :

"DEAR MADAM,—I answer your letter as soon as I can, for I have only just received it. I am very willing to wait on you at all times, and will sit for the picture ; and, if necessary, will sit again ; for whenever I sit I shall be always with you."

A beautiful portrait of her niece (Lady Thomond) when a girl, caressing a dove, painted by Miss Reynolds, on a three-quarter canvas, is in the possession of Mrs. Colby, daughter of the Rev. John Palmer, who inherits the family talent for painting, and has kindly presented me with a copy, in water-colours, of this picture.

The following portraits, by Miss Reynolds, are also in the possession of the family. 1. Mary Johnson (Mrs. Furse), when a child. 2. Elizabeth Johnson (Mrs. Dean). 3. William Johnson, of Calcutta, when a boy. 4. Richard Johnson. 5. Fanny John-

⁸ See Croker's octavo edition of Boswell's Life of Johnson. Appendix.

son (Mrs. Yonge), when a baby, standing in her cot, in her night-dress, and Mrs. Gwatkin teaching her to say her prayers. 6. Mrs. William Johnson, of Calcutta, in a Turkish dress.

1769. To the first Exhibition of the Royal Academy, Sir Joshua contributed the following pictures :

The Duchess of Manchester and her Son, as Diana disarming Cupid. Lady Blake (Annabella Bunbury), as Juno receiving the Cestus from Venus.

In the Exhibition catalogues, purchased by Mr. Sheepshanks at the Strawberry Hill sale, Horace Walpole has remarked that, in the former of these pictures, the attitude is bad; and in the latter, very bad.

Two Ladies (half-length), Mrs. Bouverie and Mrs. Crewe.

Frances, only daughter of Fulk Greville, Esq., grandson of the fifth Lord Brooke, married in 1776, John Crewe, Esq., of Madeley, county of Stafford, created Lord Crewe, in 1806. Sir Joshua painted this lady's portrait several times. In a picture in the possession of Lord Crewe, she is represented sitting, reading a book on a bank; a little dog is lying at her feet, and some sheep grazing in the back-ground. The original sketch or design for this picture will be found in one of Sir Joshua's Italian Sketch-books (p. 37), in the British Museum.

1770. The President sent eight pictures to the

Royal Academy Exhibition this year, three of which were whole-length portraits, viz :

Lord Sidney and Colonel Acland, represented as archers. Mr. Walpole remarks, the trees are very fine. *A Lady and Child* (Mrs. Bouverie). Good. *A Child* (Miss Price, the daughter of Uvedale Price, Esq.) A little girl with sheep. "Never," says Walpole, "was there more grace and character than in this incomparable picture, which expresses at once simplicity, propriety, and fear of her clothes being dirtied, with all the gravity of a poor little innocent." This picture was exhibited at the British Institution, 1813. *A Lady, half-length* (Lady Cornwallis.) Indifferent. *The Children in the Wood.* Charming idea! *Mr. Coleman, Dr. Goldsmith, Dr. Johnson, three-quarter.* The two last, busts in profile.

The Rev. T. Rooper, Wyck House, Brighton, has the portrait of Dr. Johnson, which Sir Joshua painted for Malone, and in which the Doctor is represented near-sighted, and holding a book close to his eyes. This, it is said, displeased Johnson, who remarked, that "it was not friendly to hand down to posterity the imperfections of any man." But Reynolds, on the contrary, as we are told by Northcote, esteemed it a circumstance in nature to be remarked, as characterizing the person represented, and therefore giving an additional value to the portrait. Mrs. Thrale, alluding to this picture, observed, that he would not be known to posterity for his

defects only,—let Sir Joshua do his worst: and when she likewise remarked that Reynolds, by painting himself with his hand to his ear, to aid the sound, had perpetuated his own imperfection of deafness, the Doctor gruffly replied, “He may paint himself as deaf as he chooses, but I will not be blinking, Sam.” The portrait of Reynolds, here alluded to, was painted for Mr. Thrale, and hung in the dining-room of that gentleman’s house, at Streatham, together with those of Johnson, Burke, Goldsmith, and some others, who formed that nucleus of agreeable society in which Dr. Johnson delighted. After Mrs. Piozzi’s death, this portrait was purchased at the sale at Streatham Park, in 1816, for one hundred and twenty-two guineas, by Richard Sharpe, Esq., of Park Lane, known as Conversation Sharpe, and is now the property of Mrs. Drummond.

Cunningham says, that Mr. Sharpe also purchased the portraits of Burke and Dr. Johnson at the same sale; but the latter portrait was, I believe, bought by Mr. Watson Taylor, of Earls Stoke Park, and is now in the gallery of Sir Robert Peel, Whitehall Gardens. Mr. Sharp’s portrait of Dr. Johnson was bought at the sale of Lady Thomond’s pictures in 1821, and is described in the catalogue as a copy from the original by Sir Joshua at Knowle.

The first portrait which Reynolds painted of Dr. Johnson, was the picture he afterwards gave to

Boswell. It was painted in 1756, soon after the publication of his Dictionary, and represents him sitting in an arm-chair, which is covered with a tartan, or checked cloth, at a table with writing materials, and a pen in his hand. Boswell says, it gave him a perfect idea of Johnson's figure, so that he knew him immediately on his first introduction. This picture was sold, after Boswell's death, for seventy guineas, and has been engraved by Heath in 1781, and by Baker, in 1793.

The second portrait was painted in 1770, and Johnson thus speaks of it in a letter to Sir Joshua Reynolds, from Ashbourne, dated July 17th, 1771.

"DEAR SIR,—When I came to Lichfield, I found that my portrait had been much visited and much admired. Every man has a lurking wish to appear considerable in his native place, and I was pleased with such a testimony of your regard. Be pleased, therefore, to accept the thanks of, Sir, your most obliged and humble servant,

"SAM. JOHNSON.

"Compliments to Miss Reynolds."

This picture is a profile, and represents the Doctor with his arms raised and his hands bent. Mr. Malone says it was then in the possession of Miss Lucy Porter, at Lichfield. It is now the property of the Duke of Sutherland, and was engraved by

Watson in 1770, in folio. There is a repetition at Knowle Park, Kent.

Sir Joshua has recorded the painting of this portrait in his private notes, in May, 1770, and it was exhibited, together with a portrait of Goldsmith, at the Royal Academy, that same year.

Mr. Bennet Langton's portrait of Dr. Johnson, now at Ganby, in Lincolnshire, the seat of Perigrine Massingberd, Esq., Mr. Langton's second son, was painted in 1773. It represents the Doctor with an expression of pain in his countenance, a front face, and with his hand laid on his breast. Engraved by Doughty, in 1784; J. Cook, in 1787, and others.

Mr. Thrale's picture was a repetition of this. There are also numerous copies. One is at Luton. Madame D'Arblay had another, which was touched upon by Sir Joshua himself;⁹ and there is a third in the Hall of Pembroke College, Oxford.

1771. On the 23rd April, St. George's day, the first annual dinner of the Royal Academicians was held in the Great Exhibition Room, the walls of which were covered with works of art about to be submitted to public inspection.

Sir Joshua Reynolds, who was the first to suggest this elegant festival, presided in his official character; Drs. Johnson and Goldsmith of course were present, as professors of the Academy; and besides the Aca-

⁹ See Boswell's *Life of Johnson*, by Croker.

demicians, there was a large assembly of the most distinguished men of the day as guests.

This annual dinner has been continued ever since, and is still regarded as one of the choicest convivial meetings of the London season.

Sir Joshua sent the following pictures to the Exhibition this year :

Venus chiding Cupid for learning to cast accounts. So described in the catalogue. Walpole observes, "It is a charming piece, and coloured better than usual, but the drawing faulty." It is now in the collection of Thomas Baring, Esq., M.P. *A Nymph and Bacchus*, probably the Nysæan nymph mentioned in Sir Joshua's private notes. This picture is now, I believe, in the collection of Mr. Allnutt, of Clapham. (The portrait of Mrs. Hartley, with the young Bacchus, was not exhibited until 1773.) *A girl reading.* The portrait of his favourite niece, Theophila Palmer, reading *Clarissa*, which Walpole has marked charming. It is in the possession of the family of the late John Gwatkin, Esq. Miss Palmer was twelve years old when this portrait was taken, and seeing it described in the catalogue as a "girl reading," she observed, "I think they might have said a young lady reading." *An old man (half-length).* This was an old beggar, who had so fine a head, that Sir Joshua chose him for the father in his picture from Dante; and he painted him several times, as did others in imitation of

Reynolds. *Portrait of a Gentleman, ditto of a Lady (three-quarters)*. Mrs. Abington, the actress, which Walpole commends as being easy and very like; probably the picture in the Earl of Morley's collection, in which she is represented in the character of Miss Prue.

1772. Sir Joshua sent six pictures to the Exhibition this year, which are thus described in the catalogue. The remarks are from Mr. Walpole's catalogue.

A portrait of a young Lady in the character of Hebe. Miss Meyer, the daughter of Meyer, the enameller. "The idea is taken from a print of Fortune, by Goltzius, but far more easy and graceful." *A Lady (whole-length)*. Mrs. Crewe, daughter of Fulk Greville, in the character of S. Jenevieve. There is a great harmony and simplicity in the picture, which is one of his best. *Portrait of a Gentleman (half-length)*. Dr. Robertson, the historian: very like. *Ditto, ditto (three-quarters)*. Mr. Hickey, an attorney. *A Lady in the character of St. Agnes*. More like St. John. *A Captain of Banditti*, painted in the manner of Salvator Rosa. Hands very good, but the arms ill drawn. There were, says Walpole, in the Exhibition several pictures, by different artists, from Reynolds's beggar-man.

1773. Gainsborough and Dance, having a disagreement with the President, did not send their pictures this year. Sir Joshua exhibited the following:

The Duke of Cumberland. Very good. *The Duchess of Cumberland.* *A Lady (whole-length).* The Duchess of Buccleugh. *A Lady and Child.* Lady Melbourne. *A Lady (half-length).* Mrs. Damer. *A young Lady (whole-length).* *A Gentleman and Lady.* Garrick and his wife. *A Gentleman (half-length),* Mr. Banks. *A Gentleman (three-quarters).* *A Nymph with a young Bacchus.* Mrs. Hartley. This portrait of Mrs. Hartley, the actress, which Malone says was bought by the Earl of Carysfort, is now the property of I. Bentley, Esq., of Portland Place. A repetition of the picture was sold at the Marchioness of Thomond's sale, in 1821, to Colonel F. G. Howard, for two hundred and ninety guineas.

The following account of the death of Mrs. Hartley, has been kindly communicated to me by Mr. Bentley. "She was going out to America, when the vessel in which she sailed was wrecked near the coast, and her body washed on shore. It was found with the same child clinging to her, as represented in Reynolds's picture.

Mr. Bentley's portrait of Mrs. Hartley is one of the most beautiful Sir Joshua ever painted. It is remarkable for its richness of colour, its depth and clearness of tone, and exquisite beauty of the female countenance. None of the engravings do it justice. The face is far more lovely in the original. It is, moreover, in excellent condition: the colouring appears as perfect as when it was painted, which, un-

fortunately, can be said of so few of Reynolds's works. The breadth of light and shade in this picture is a near approach to Rembrandt; and we know how much Reynolds admired the wonderful *chiar-oscuro* of this great master. Mr. Bentley told me that, when he purchased this picture at Lord Carysfort's sale, a gentleman in the room came up and congratulated him on the acquisition of so fine a work of art, and strongly recommended him never to trust it in the hands of any picture cleaner in the country. That gentleman was Sir Thomas Lawrence.

A Strawberry Girl. Charming. *Count Ugolino and his Children in the Dungeon*, as described by Dante in the thirty-third Canto of the *Inferno*. Most admirable. The picture of the Strawberry Girl, was originally sold to the Earl of Carysfort for fifty guineas. At Mr. S. Rogers's sale, in 1856, it was purchased by the Marquis of Hertford, for two thousand one hundred guineas. The last-mentioned picture was bought by the Duke of Dorset for four hundred guineas, and is now at Knowle. It is generally supposed that the head of Count Ugolino was painted from White, the paviour; but Horace Walpole says it was a study from an old beggar-man, who had so fine a head, that Sir Joshua chose him for the father, in his picture from Dante.

In July, this year, the honorary degree of D.C.L. was conferred on Sir Joshua Reynolds, by the Uni-

versity of Oxford, at the installation of Lord North, as Chancellor of the University; and Northcote remarks, that Reynolds and Dr. Beattie were the only two out of fifteen who were distinguished by an encomium from the public orator on the occasion. In September he paid a visit to his native county; and, having been elected Mayor of Plympton, he was sworn in for that office on Monday, the 4th of October. So strongly was he attached to the place of his birth, that Northcote says, he declared that the circumstance of his being chosen Alderman and Mayor of Plympton, gave him more pleasure than any other honour he had received during his life. Sir Joshua further testified his gratification on this occasion by presenting his portrait to the Corporation, who placed it in the Town Hall. Northcote says, "It is a good picture, with a light sky back ground, and in his academical dress, as Doctor of Laws;" but the former part of this description is erroneous, as the picture has a dark olive back ground. I have been informed that it was slightly painted, and sent off in such a hurry, that the colours were scarcely dry.

Haydon says, that Sir William Elford, with whom he was dining at Bickham, told him the following anecdote: "When Reynolds had finished his picture for Plympton, he wrote to Sir William, requesting him to have it hung in a good situation; this Sir William attended to, by having it placed between two old pictures, which, in his reply to Sir Joshua,

he observed, acted as a foil, and set it off to great advantage. Reynolds was highly diverted, as these pictures were two early ones of his own painting." They were the portraits of two naval officers, painted before Sir Joshua went to Italy; one of them being Paul Henry Ourry, Commissioner of Plymouth Dockyard, and M.P. for Plympton, in 1780, now in the possession of Mrs. Parker, of Whiteway. The other, Captain, afterwards George Lord Edgcumbe, and First Earl of Mount Edgcumbe, now in the possession of D. Boger, Esq., of Wolsdon.

The first-mentioned picture represents the gallant Captain (who was an intimate friend of Reynolds) in naval uniform, with a laced cocked-hat under his arm, and attended by a black boy. It was painted by Sir Joshua for the Corporation of Plympton, probably one of his earliest pictures, and I am informed by Mr. H. H. Treby, that the price paid for it was only four guineas, including the frame; an extraordinary small sum, but my informant, being a member of the Corporation, is no doubt correct as to the fact. The portrait of Jersey, the black boy, was thought to be extremely well painted, and Wilkie, who visited Plympton in 1809, says that this picture, and that of Captain Edgcumbe, both in the mayoralty room adjoining the Guildhall, were, for composition, as fine as anything Sir Joshua ever did afterwards.¹

¹ See Cunningham's *Life of Wilkie*.

This portrait of Captain Ourry, with the black boy, is engraved by S. W. Reynolds, but the plate is erroneously inscribed Richard Lord Edgcumbe.

Mr. Boger's picture, which was given to him by Lord Mount Edgcumbe, is also a half-length, corresponding in size with the other, and represents the Captain in a richly embroidered naval uniform. It is vigorously painted, but retains something of the stiff, formal manner of Hudson. On the right-hand side of the picture is a view of Plymouth Sound, with a part of Mount Edgcumbe and a man-of-war, very carefully painted.

It is much and deeply to be regretted that, soon after the disfranchisement of the borough of Plympton, the portrait of Sir Joshua Reynolds was sold to George, fifth Earl of Egremont, for the sum of one hundred and fifty pounds, and is now at his Lordship's seat, at Silverton.

Some very incorrect statements with respect to the gift and sale of this picture having gone before the public, I am enabled to give, from local information, a true account of the transaction. The facts are these: Sir Joshua Reynolds, as one of the Aldermen of Plympton, was in his turn elected Mayor; but, living in London, and being much engaged in his profession, so that he could not serve the office in person, he appointed a deputy, and at the same time wrote to his friend Sir William Elford, who was an amateur painter, and one of the Freemen of the borough,

stating that, as he could not attend personally, he had painted a portrait of himself, which he hoped would arrive in time to appear in the dining-room of the Mayoralty House, at the Mayor's feast. The picture, thus hastily painted, arrived in due course. Sir William Elford did as he was desired, and hung it up in the dining-room, between the other portraits before mentioned, painted by Reynolds in early life, not, be it observed, in the Town or Guildhall, but in a house adjoining, where the Mayor's dinner was always held, and which was, and is now, the property of the Treby family. Sir Joshua Reynolds's portrait was, therefore, painted to represent his person at the dinner, and to be hung up in the Corporation dining-room, because he could not conveniently be present himself. It was no more the property of the town of Plympton, than the other portraits in the same room.

A writer in Blackwood's Magazine, for October, 1839, alluding to the sale of Sir Joshua's picture, says: "The arts were liberal, and bestowed a treasure; but the town, in process of time, became liberal also, and under the liberal municipal law, preferred Joseph's (Hume) Arithmetic to Sir Joshua's fame and their own honour. The municipal sacrificed the munificent, and the *gift was sent to auction*, with the other effects of this *liberal corporation*, Lord Valletort being the purchaser." Here are mistakes innumerable. It is perfectly well known that the mem-

bers of the Corporation of Plympton have ever been, and were at the passing of the Reform Bill, staunch tories. They had always returned tory members to Parliament, and it is not to be believed that they would be so grateful to Lord John Russell for having deprived them of their privileges, as to turn whigs or *liberals*. The picture, moreover, did not go to auction with the *liberal corporation's* other effects, nor was Lord Valletort the purchaser. It was sent to London to be valued by Messrs. Woodburn, and was then offered, first to Lord Mount Edgcumbe, Recorder of Plympton; secondly, to his son, Lord Valletort; and thirdly, by Sir William Elford, to Sir Robert Peel. They all refused it. The Corporation then wished that the National Gallery should have it, and it was accordingly sent to the Trustees, together with its history. Reference was made by the Trustees to a well-known and talented painter, then President of the Royal Academy, who decided that the picture was a copy. His words were: "It is a mere sketch, and certainly not an original." This was sufficient to determine the Trustees of the National Gallery also to reject the picture, and it was consequently sent to Messrs. Christie's auction-rooms for sale. Mr. Eastlake kindly attended to vouch for its authenticity; but Messrs. Woodburn's valuation being the reserved price, and the Trustees of the National Gallery having pronounced against it, the picture was not sold. Eventually it was sent

back into Devonshire, and was there purchased by Mr. N. Condry, a Plymouth artist, for Lord Egremont, of Silverton Park, near Exeter, for the price already mentioned.

1774. Sir Joshua contributed no less than thirteen pictures to the sixth annual Exhibition of the Royal Academy, six of which were whole-lengths, notwithstanding which Horace Walpole considered it a very indifferent one. It contained portraits of *The Duchess of Gloucester*; of *The Princess Sophia of Gloucester*; *Three Ladies adorning a Term of Hymen* (daughters of Sir Wm. Montgomery, Bart., now in the National Gallery); *Portrait of a Lady, in the character of Miranda* (the Hon. Mrs. Tollemache); *Ditto of a Lady*; *Ditto of a Nobleman, in the Robes of the Bath* (Lord Bellamont). All the above were whole-lengths. *Portrait of a Lady with three children*; *Ditto of a Bishop, half-length*; *the Triumph of Truth, with the Portrait of a Gentleman* (Dr. Beattie); *Portrait of a Young Gentleman* (Lord Edgecumbe's son, which Mr. Walpole admits was excellent); *Ditto of a Gentleman, three-quarter* (Mr. Baretti); *Ditto, and an Infant Jupiter*.²

1775. The President contributed twelve pictures this year, among which were the following portraits: *Charlotte Walpole, Countess of Dysart, whole-length*

² Sir Joshua may have taken this idea of the infant Jupiter from Michael Angelo's Virgin and Child, in the Medici Chapel, at Florence. It is equally broad both in execution and design.

(she was third daughter of Sir Edward Walpole, by Mary Clements, and married Lionel, fourth Earl of Dysart). *Lord Ferrers* (son of Lord Townshend); *Mrs. Sheridan* (Maria Linley) as *St. Cecilia*, which Mr. Walpole has characterized as simple and beautiful. A slight drawing of an angel in Sir Joshua's smaller Italian Sketch-book, p. 35, seems to have furnished the idea of this very charming picture. It is in the collection of the Marquis of Lansdowne, at Bowood, who purchased it, after the death of Sheridan, for £600; and, I am told, was the first costly picture his lordship purchased, at the time when he was Secretary for Ireland. Mrs. Jameson says, "It is quite Venetian in its mingled sobriety and richness." *Dr. Robinson*, half-length; *The Duke of Leinster*; *Duchess of Gordon*; *A Gentleman*, "three-quarters—very good." *A Beggar Boy and Sister*. "One of Sir Joshua's best works, strongly coloured."

1776. This year Sir J. Reynolds again sent to the Exhibition thirteen pictures, four of which were whole-lengths; namely—

Portraits of the Duchess of Devonshire. *Mrs. Lloyd inscribing her name on the bark of a tree*. This Lady afterwards married Mr. F. L. Beckford, of Basing Park, Hants, cousin of the late Mr. Beckford, of Fonthill Abbey. *Lord Althorpe*, in the style of *Vandyck*. *Omiat*. *Lord Temple*, a half-length, which Walpole says is the finest portrait he ever painted. This picture formed Lot 341 of the Stowe sale, in

1848, and was withdrawn for the family. *Mrs. Robinson, half-length. Master Crewe, as Henry the Eighth, and three-quarter portraits of David Garrick and the Duke of Devonshire.*

The following year Sir Joshua painted the fine Rembrandt-like portrait of Mr. Charles Rogers, which is in my possession. Eight sittings are recorded in the pocket-book, and always at five o'clock in the afternoon. It is in excellent condition, and has never been in the hands of a picture cleaner. The dark manner of Rembrandt (as Burnet observes) has advantages over every other, if kept within due bounds, as it enables the painter to give a rich tone to his colours without their appearing heavy, which more feeble back-grounds would not admit of; this principle was accordingly adopted by Reynolds, and is conspicuous in his works. This picture was exhibited in 1855 at the British Institution, and was engraved by W. W. Ryland, for the frontispiece to Mr. Rogers's work, in two vols. folio, entitled *Imitations of Drawings, &c.* Mr. Rogers having sent a proof impression to the Hon. Horace Walpole, received the following letter of acknowledgment:

“Arlington Street, Dec. 10th, 1778.

“Mr. Walpole has received Mr. Rogers's second obliging favour, for which he gives him a thousand thanks, and with which he is much more pleased than Mr. Rogers seems to be. The portrait is very

like, and if it should be a little younger, there is no harm in that; for in so fine a work that will be lasting, posterity will not know at what age the likeness was taken.

“Mr. Walpole flatters himself that, in a fortnight or three weeks, he shall be able to receive company, when there is nobody he shall see with more pleasure and gratitude than Mr. Rogers, as, when able to go abroad again, Mr. W. shall be happy to wait on Mr. Rogers, whenever he knows a day and hour that will not be inconvenient.

“To Charles Rogers, Esq.,
in Lawrence Pountney Lane.”

To the ninth Exhibition, in 1777, the President sent the portraits of *Lady Frances Masham*, *Lady Derby*, *Lady Bamfylde* (*whole-lengths*). *Duke of Bedford*, as *St. George*, with *Miss Caroline Vernon*, as *Sabrina*. Mr. Walpole, in a letter to Lady Ossory, speaks favourably of the head of the Duke of Bedford, and of Miss Vernon's exact likeness, but he says the attitude is mean and foolish; while that of the young Lord William Russell illustrates the peculiar genius of Reynolds in the manner we have before mentioned. It was one of his maxims that the gestures of children, being all dictated by nature, are graceful; and that affectation and distortion came in with the dancing-master. *Lady Caroline*

Montague, (daughter of Charles, the fourth Duke of Buccleugh,) *in the snow*. *The Fortune-teller*. Horace Walpole remarks that the girl is too burlesque. This picture of the Gipsy Fortune-teller, is in the possession of Earl Amherst, at Knowle. A repetition was purchased at the sale of the Marchioness of Thomond's pictures, in 1821, by Colonel Fulk Greville Howard, for £252. *A Boy reading*, which Walpole says is very fine, in the style of Titian.

1778. Sir Joshua sent to the Exhibition this year his large picture of the *Marlborough family*, (upon which Mr. Walpole observes, that the colouring is flat and bad, and killed by a red velvet curtain,) as well as the following portraits: *A half-length of Dr. Markham*, Archbishop of York, (now in Christ Church Hall, Oxford,) and *two whole-lengths of a lady and a gentleman*, the latter being the portrait of Mr. Campbell, with a dog, which Mr. Walpole marked "admirable."

1779. To this Exhibition Sir Joshua sent his picture of the Nativity, designed for the window of New College Chapel, Oxford, and the emblematical figures of Faith, Hope, and Charity. The grand piece of the Nativity was immediately purchased by the Duke of Rutland; and Mr. Joseph Hill in a letter, dated June, 1792, says, "The sum paid for the Nativity was 1,200 guineas, and I remember the Duke of Rutland saying, Sir Joshua desired to have that sum, as it was a larger price

than was ever paid before for a picture painted in England." This fine work of art was unfortunately destroyed by fire, at Belvoir Castle.

The three emblematical designs exhibited this year, were subsequently purchased by the Earl of Normanton, at the Sale of Lady Thomond's pictures for the sum of 2,550 guineas; although Horace Walpole considered them, at the time, only "very middling."

As a proof of the rapid increase in the value of Sir Joshua's works, it may be here remarked that the seven allegorical figures and other compartments of the Oxford window, which, it is said, were offered to a nobleman for £300, were sold after Reynolds's death for upwards of £12,000.

The King and Queen sat to Reynolds this year, at his particular desire, for the Council-room of the Royal Academy. George the Third, who was near-sighted, and consequently obliged to look close to the canvas, said that Sir Joshua's pictures appeared rough and unfinished, and employed Gainsborough in the execution of the Windsor portraits, although his style of colouring was no less bold, and critics would sometimes complain, "how rough the paint lay;" but the truth is, that Reynolds's political opinions were too liberal to make him a favourite at Court, and his intimacy with Burke, Fox, and many of the Prince of Wales's friends, probably caused him to be neglected by the King. He re-

ceived four hundred and twenty pounds for the portraits of their Majesties.

The unfinished look which some of Reynolds's portraits had, when first sent home, caused occasional disappointment; and it is said, that Lord Holland, when he received his picture, could not help remarking, that it had been hastily painted; and, making some demur about the price, asked Reynolds, "How long he had been painting it?" The offended artist replied, "All my life, my Lord."

It is a remark of Richardson's, that a painter should only frequent the brightest society; and Sir Joshua seems to have borne this advice in mind. He possessed considerable attainments, and was throughout life a most agreeable companion. Johnson, Burke, Garrick, Goldsmith, the two Wartons, Beattie, Mason, Malone, all cultivated and enjoyed his friendship, as well as persons of the highest rank and station, who admired his genius as much as they respected the excellence of his private character.

1780. Sir Joshua sent twenty-one pictures to the Exhibition this year, including the Death of Dido, and the Ladies Waldegrave: they were the following:

Thais. "This," says Horace Walpole, "was drawn from a woman of the town, Emily Bertie, and is too masculine."

Northcote, however, asserts, from his own know-

ledge, that Sir Joshua never painted any person of the name of Emily Bertie. He says, "The portrait in the character of Thais was painted in 1776, the head only, on a whole-length canvas, from a beautiful young girl of the name of Emily Coventry, who accompanied a gentleman to the East Indies, where she died in early life. The picture was not finished until 1781, and then sold to Mr. G——, for one hundred guineas." We learn from Mad. D'Arblay's correspondence, that Mr. G—— was the Hon. C. Greville.

"Sir Joshua Reynolds is painting a Thais, for which Miss Emily ——, a celebrated courtesan, sat at the desire of the Hon. C. Greville."

Malone informs us the price was one hundred guineas, and that the name of the young lady was Emily Pott.

Portrait of Dr. Burney, marked excellent in Mr. Walpole's catalogue. *Portrait of a Gentleman*. An excellent portrait of himself.—*The Earwig*.⁸

A Nobleman's Children (the Duke of Rutland's). The boy and dog good, the girl raw.—*Walpole*. Sir Joshua Reynolds is never more successful than in his children; it is a sweet group, exquisitely coloured.—*Earwig*.

A Young Gentleman (Master Bunbury). Charming. *The Death of Dido*. Her head fine.—*Walpole*.

⁸ A contemporaneous criticism on the pictures exhibited at the Royal Academy, called "*The Earwig*."

This picture, from the high rank the artist most deservedly holds, calls for criticism, and one, we think, more severe than any of his pictures have ever merited. The composition, the light, and the shadows, are confused, and convey a French fluttering idea; the extended arms of the sister rant on the canvas, and rob the picture of that solemnity which we find so well understood by Fuseli, an artist inferior to Reynolds in the executive part of his profession. The face of Dido is the beauty of an expiring saint, and does not convey the poet's idea of the character of Dido. The drawing is certainly defective; the neck of Dido is distorted, her back broken, and the body cannot be traced through the drapery. There is no centre light in the picture, the eye cannot rest on it, and the shadows are so thrown as to produce an appearance of hollows; but the face of Dido is beautiful, and in point of colouring Sir Joshua certainly exceeds all other painters.—*Earwig.*

Portrait of a Gentleman (Lord Richard Cavendish). A most noble and masterly picture, and, like all the portraits of this artist, produces a fine effect by the judicious disposition of the masses.—*Earwig.*

*Portraits of three Ladies*⁴ (Laura, Maria, and

⁴ Lady Elizabeth Laura married, in 1782, the Lord Chewton, afterwards fourth Earl of Waldegrave. Lady Charlotte Maria, married George, Duke of Grafton. Lady Anna Horatia, married Lord Hugh Seymour.

Horatia Waldegrave, daughters of the Duchess of Gloucester, by her first husband, James, Earl of Waldegrave). "Beautiful, beautiful! The painter has displayed wonderful judgment in the disposition of the figures, the design is correct and lively, the light most judicious, and the colouring pearly and chastely beautiful."—*Earwig*. Walpole remarks, "This is one of Sir Joshua's best and most highly coloured pictures. The portraits are very like, and the attitudes natural and easy. He did another picture of them, and I think still finer."

In a letter to Mason, dated May, 1780, Mr. Walpole says, "Sir Joshua began a charming picture of my fair nieces, the Waldegraves, very like. They are embroidering and winding silk. I rather wished to have had them drawn like the Graces, adorning a bust of the Duchess, as the *magna mater*; but my ideas were not adopted."

This picture, which was exhibited at the British Institution, in 1823, was bought in by the family, at the Strawberry-hill sale. It would, doubtless, have fetched a price far beyond the money Walpole paid for it, which he told Pinkerton was eight hundred guineas. (See Walpoliana.)

Portrait of a Lady (the Duchess of Rutland). *Portrait of a Lady* (Countess of Salisbury). *Temperance*. Not very expressive. *A Child asleep*. *Fortitude*. Very good expression. *Boy Laughing*. *Portraits of a Lady and Child*.

Walpole, writing to Sir David Dalrymple, seems to have preferred the female portraits of Ramsay to those of Reynolds. "Ramsay and Reynolds," he says, "are our favourite painters; the latter is bold, and has a kind of *tempestuous* colouring, yet with dignity and grace; the former is all delicacy. Mr. Reynolds seldom succeeds in women, Mr. Ramsay is formed to paint them." We are surprised at this estimate of the two artists, which posterity has so completely reversed. The public being altogether indifferent to the best female portraits of Ramsay; but when one of Reynolds's is brought into the market, the competition is always eagerly sustained, and the picture is sure to realize a very large sum.

The Exhibition, says Walpole, is much inferior to last year's. Nobody shines there but Sir Joshua and Gainsborough. The head of the former's Dido is very fine. I do not admire the rest of the picture. His Lord Richard Cavendish, (a half-length, now at Devonshire House, Piccadilly,) is bolder and stronger than he ever coloured. The picture of my three nieces is charming. Gainsborough has two pieces, with land and sea, so free and natural, that we step back, for fear of being splashed.—*Letters to Mason.*

1784. The President sent no less than seventeen pictures to the Exhibition this year, including a whole-length portrait of the *Prince of Wales*, and his noble picture of *Mrs. Siddons*, as "*The Tragic Muse* ;"

which Sir Thomas Lawrence, in his address to the Students of the Royal Academy, in December, 1823, pronounced to be a work of the highest epic character, and indisputably the finest female portrait in the world.

The following is a list of the pictures copied from the Academy Catalogue, with Walpole's remarks :

No. 14. *Portrait of a Lady* (Mrs. Abington, in the character of Roxalana in the Sultan). Very rich.

No. 16. *Dr. Chauncy*. Excellent.

No. 30. *Mr. Pott*, Surgeon.

No. 31. *Dr. Bourke*, Archbishop of Tuam.

No. 58. *A Lady and Child* (Lady Honeywood). Bad, in the style of Rubens.

No. 70. *H.R.H. The Prince of Wales*. Fine. Landscape tawdry; painted for Lord Melbourne, Bocket Hall.

No. 108. *Charles James Fox*.

No. 112. *A Lady and Child* (Lady Dashwood).⁵

No. 113. *Master Braddyll*. (Walpole has written *Master Brummel*.)

No. 138. *Sir John Honeywood*.

No. 139. *Lord Lewisham*.

No. 177. *A Nymph and Cupid* (Miss Wilson). Bad and gross.

⁵ The beautiful Miss Graham, who asked Dr. Johnson to "hob and nob" with her.—*See Boswell's Life of Johnson*, by Croker, p. 637.

No. 183. *Miss Kemble* (afterwards Mrs. Twiss, the mother of Mr. Horace Twiss). Good, very simple.

No. 190. *Portrait of Mrs. Siddons*, whole-length. Head very fine, left arm too large.

No. 218. *Portrait of a Gentleman* (Dr. Warton).

No. 320. *Portrait of a Young Lady* (Lady C. Manners).

No. 342. *Boy Reading*. Mr. Walpole has struck out the word reading, and written good expression.

Mrs. Siddons, as the Tragic Muse, is one of Sir Joshua's capital works, and has usually been considered the most characteristic, and the sublimest portrait he ever painted. It was first sold to Mr. Smith, M.P. for Norwich, for the sum of £700, and subsequently purchased by Lord Grosvenor, now Marquis of Westminster, for £1760, in whose gallery it occupies a distinguished position.

There is a duplicate of this celebrated picture in the Dulwich Gallery, which Mr. Buchanan says was the property of M. De Calonne, who paid Sir Joshua 800 guineas for it, although it is allowed to be very inferior to the other. At the sale of the Calonne collection in 1795, it was purchased, together with the *Spanish Flower Girl of Murillo*, by Mr. Noel Des Enfants, and bequeathed by his heir, Sir F. Bourgeois, to Dulwich College.

1786. Mr. Walpole says, the Academy Exhibition this year was much better than the two preceding, it contained twelve from the pencil of Reynolds, in-

cluding admirable portraits of *The Duke of Orleans* ; *Dr. Hunter* ; *John Lee, the Solicitor General* ; and *Mr. Sharpe*, which Walpole characterizes as one of his best.

The female portraits were—*The Duchess of Devonshire and Child* ; *A three-quarter of Lady de Clifford* ; *another of the Countess Spenser* ; and an extremely lively portrait (so described by Mr. Walpole) of *Miss K. Bingham*.

Allan Cunningham accuses Reynolds of flattery ; but Mr. Leslie very justly says, "I apprehend he was no more a flatterer than Titian. With a vulgar head before him, he would not, or rather *could* not make a vulgar picture ; but I do not believe he would have given to Colonel Charteris, as Mr. Cunningham asserts, 'an aspect worthy of a president of a society for the suppression of vice,' unless he had such an aspect, which is by no means impossible. Are portrait painters, it may be asked, to paint the vices of their sitters ? Certainly, if these vices exhibit themselves in the countenance. In Reynolds's whole-length of the Duke of Orleans, the debauchee was as apparent as the Prince. This my first picture was destroyed by fire, after it had been exhibited at the British Institution in 1813, but a large engraving, and some good copies of it exist."—*Leslie's Hand Book for Young Painters*.

Miss Palmer writing to her cousin at Calcutta, in the beginning of this year, says :

“ My uncle seems more bewitched than ever with his pallet and pencils ; he is painting from morning till night, and the truth is, that every picture he does seems better than the former. He is just now going to begin a picture for the Empress of Russia, who has sent to desire he will paint her an historical one. The subject is left to his own choice, and at present he is undetermined what to choose.”

1788. There were no less than eighteen pictures by Sir Joshua Reynolds in the Exhibition this year, the greatest number he ever sent, including his fine portrait of Lord Heathfield, now in the National Gallery, and the large picture he painted for the Empress of Russia, besides the following portraits :

Lord Sheffield; Mr. Windham, of Felbridge; Sir George Beaumont; Mrs. Drummond Smith; Master Stanhope; Colonel Mordon (whole-length); Colonel Bertie; Lord Grantham and his brothers; Lord Darnley; Lady Harris. A portrait of a Young Lady and her brother, said by Mr. Walpole to be Miss Gunning, one of the Maids of Honour. (Gunnilda, daughter of General Gunning, the brother of the Duchess of Hamilton, and Lady Coventry.—See Walpole's Letters to Lady Ossory.) A Girl sleeping, marked by Walpole, coarse ; but Northcote describes it as one of his richest performances. It was more

than once repeated by Sir Joshua. There is one at Lansdowne House, which Mrs. Jameson says was purchased at the sale of Lady Thomond's pictures, this, however, I think, must be a mistake, as no such picture is mentioned in the sale catalogue. Another, in the possession of the late Mr. S. Rogers, was sold in 1856, for 150 guineas. *A Young Gentleman* (Master Stanhope). Bad.

Hazlitt truly says, "Reynolds was gorgeous in tone and colour, unimpeachable in composition, deep in light and shadow, beautiful in character, and the purest painter of women and children that ever lived, Greek or Italian. Lord Heathfield's is a portrait that need not fear any work of Titian for men, and Mrs. Parker,⁶ a sweet picture of a woman, was never equalled in sentiment or delicacy by any work of the Venetian or Roman schools. Reynolds's eye for colour was exquisite. There is not in the whole of his works a hot or offensive tint. Place one of his finest portraits by the side of any picture of Titian's—see them at the proper distance—and Reynolds would keep his station.

1789. Sir Joshua sent twelve pictures to the Exhibition this year, among which were the following: *The Continnence of Scipio*, and *Cymon and Iphigenia*. This last was, according to Mrs. Jameson, presented to George IV. by the Marchioness of Thomond, and

⁶ The Hon. Mrs. Parker, in the Gallery at Saltram.

is now in the Royal Gallery at Buckingham Palace. *Cupid and Psyche*, lately in the possession of Mr. S. Rogers, and marked in Walpole's Catalogue, "glaring, and not good." It was sold at Mr. Rogers's sale, in 1856, for 400 guineas. *Robin Goodfellow*. This celebrated picture was likewise in Mr. Rogers's collection. It appears not to have pleased Mr. Walpole, who describes it in his catalogue as "an ugly little imp (but with some character,) sitting on a mushroom, half as big as a millstone." This picture was originally painted for Alderman Boydell's Shaksperian Gallery, and purchased by Mr. S. Rogers, in 1805, for 205 guineas. At Mr. Rogers's sale, in 1856, it was sold to Earl Fitzwilliam, for 980 guineas. An interesting anecdote, connected with the painting of this very popular picture, may be found in *Reynolds and his Works*, p. 174.

The portraits exhibited at the same time were—*Lord Vernon, Lord Rodney, Lord Henry Fitzgerald, Mr. Sheridan, the Hon. Mrs. Watson, and Miss Gwatkin*, the great niece of Sir Joshua (afterwards Mrs. Lowther), from which there is an engraving, styled "Simplicity." The original picture is, I am told, in the possession of the family of the late Mr. Gwatkin, of Parc Behan, in Cornwall, but a duplicate was offered for sale at Christie's auction rooms, in 1859, and bought in for 200 guineas.

1790. The last Academy Exhibition to which Sir Joshua contributed was the twenty-second. He

sent his own portrait, No. 35 in the catalogue; *Mrs. Billington, as St. Cecilia*, a whole-length, which was purchased at the sale of Mr. Bryan's pictures, in 1798, by Mr. Hope, for £325 10s., was again sold at Christie's, in 1845, for 505 guineas, and is now the property of Mr. James Lennox, of New York; besides portraits of *Lord Cholmondeley, Lord Rawdon*, and *Sir John Leicester*. The first of these is characterized by Walpole as being very good, and the last as very bad.

In this brief sketch we have endeavoured to trace Sir Joshua's progress to fame and affluence, by means of the pictures which he annually sent to the exhibitions of the Society of Artists and the Royal Academy. We have now arrived at that period of his busy and active life when, by the failure of his eyesight, he was obliged to lay down his pencil for ever. It is said that the last female portrait he painted, was that of Lady Beauchamp, afterwards Marchioness of Hertford. He has himself recorded, that it was on *Monday, the 13th of July, he was prevented painting, by his eye beginning to be obscured.*⁷ His niece, Miss Palmer, was on a visit to her relations, in Devonshire, and hastened up to London, as soon as she received intelligence of what had happened.

The following letter to her cousin, William Johnson, at Calcutta, gives an interesting account of all

⁷ A fac-simile of this page in his pocket-book is given in *Reynolds and his Works*. Longman and Co. 1856.

the circumstances, and describes the calm serenity and composure with which he bore this sad affliction, which threatened to deprive him of his chief earthly happiness and enjoyment during the remainder of his life :

“London, December 26th, 1789.

* * * I went into Devonshire in July last, in hopes of paying a long visit to my friends at Torrington and in Cornwall, but was soon recalled by my uncle, who had, before I went, a complaint in his eye ; but we thought it would be of no consequence. Alas ! he very soon totally lost it, and when I returned to him he was under the most violent apprehension that the other was going too. But, thank God, these fears vanished ; and, although one eye is gone, he sees as well as ever with the other. However, the dread of what may happen, if he uses it much, entirely deters him from either painting, writing, or reading. For the last four months I have spent all my time in reading to him, and writing all that he wants to have done. He now amuses himself by sometimes cleaning or mending a picture, for his ruling passion still continues in full force, and he enjoys his pictures as much as ever.

His health is perfect, and his spirits good, surprisingly so, considering what a loss an eye is to him ; and, as it is the gutta serena which is affected, there is not the least chance of his ever recovering the sight. I expected he would have been depressed by

such an event, almost to melancholy ; but far from it, he enjoys company (in a quiet way), and loves a game of cards as well as ever. He desires his love, compliments, and congratulations to you and Mrs. Johnson.”⁸ * * *

Miss Palmer, writing again to her cousin on the 17th of August, 1790, says :

* * * “We have received your letters, dated the 12th of February, and my uncle joins me in kind thanks for our share of them. You must be content, my dear William, with having my uncle’s thanks through my hands, for he now writes so little, and is so very careful of his remaining eye, that it will, I am sure, plead his excuse. * * * My uncle and I spent a few days last week at Beaconsfield, else we have not been out of town this summer. I do not, however, intend to let it slip by without paying a visit to Torrington ; it can be but short, as I may say, without vanity, that my presence is now very necessary to my uncle, as he never reads himself, and his evenings are principally passed in playing at cards, which might possibly not always be the case, if I did not make up his parties ; and I could not bear the thought of his spending much of his time alone.”

In October, 1791, having strong apprehensions that a tumour, accompanied by inflammation, which

⁸ He had secondly married the daughter of General Tolley.

which took place above the eye that had perished, might affect the other also, Sir Joshua became much depressed in spirits. Every means were employed to disperse it without effect, and it was afterwards found to have been occasioned by extravasated blood, and to have had no connection with the optic nerve.

For some time before his death; his illness produced a melancholy, which was the more distressing as it was indulged in silence: and, for some weeks his spirits were so low, that he was unable to bear even the consolations of friendship. The frequent inquiries of many of the nobility and men of science, at this time, are the best testimony of the value with which they regarded him, and of the regret with which they contemplated his dissolution.

"His illness," says Mr. Burke, "was long, but borne with a mild and cheerful fortitude, without the least mixture of anything irritable or querulous, agreeable to the placid and even tenor of his whole life. He had, from the beginning of his malady, a distinct view of his dissolution, which he contemplated with an entire composure, that nothing but the innocence, integrity, and usefulness of his life, and the unaffected submission to the will of Providence could bestow."

On Tuesday night, the 23rd of February, 1792, this great artist and accomplished gentleman paid the last debt of nature, in the sixty-ninth year of his age.

The following letter from Miss Palmer to her cousin, written a few weeks after her uncle's death, is transcribed from the original, in the possession of the family.

“London, March 20th, 1792.

“MY DEAREST COUSIN,—I little thought when I wrote to you the beginning of the year, that my next letter would be filled with afflicting and melancholy news. There are not many losses *you* will more sensibly feel, than that we have sustained by the death of my dearest uncle. We have indeed lost him, my dear cousin, and never was man more universally lamented. I am writing with my heart full of affliction and gratitude, and am unable to express either one or the other; indeed I almost feel myself unequal to giving you such an account of this melancholy event as I ought to do, in order to give you some idea of our past situation, and of the disposition of things at present. I will endeavour, as much as I can, and the time will allow, to tell you all that relates to his illness. In my last I told you of his spirits being extremely low, and the apprehensions he laboured under of losing the sight of his remaining eye; but we were all mistaken. His depression was occasioned by a disease of which no one, any more than himself, was conscious, but which was not the less fatal. He was lately attended by all the eminent physicians in London, and not one of them could with certainty

pronounce what was the cause of his illness; at length it was suggested that it might be a diseased liver, and so it proved; for after his death it was found that the liver had increased to an amazing size. He suffered no pain of any consequence during the whole time of his confinement to his bed, which was more than a month, and all he complained of, was an oppression, with frequent sickness, and a total inability to swallow or digest solid food. On Thursday, the 23rd of February, he was released and taken from us, without leaving his fellow behind him. If one's mind could admit of pride at such a time, sure those who loved him best must feel it, to see and hear the unaffected sorrow, praises, and lamentations of all that even knew him but slightly. I will send with this letter the magazine which gives an account of his funeral, and his character, written by Mr. Burke."

* * * *

The corpse of the late President was removed from his house, in Leicester Fields, to the Royal Academy, on Friday night, the 2nd of March, where it lay in state until twelve o'clock on the following day. A message from the King commanded that every possible honour should be paid to the memory of the deceased, and the funeral procession was conducted with great pomp, amidst an immense concourse of people, from Somerset House to St. Paul's Cathedral.

The company who attended the funeral consisted

of a great number of the most distinguished persons in the kingdom, who were emulous of paying the last honours to the remains of him whose life had been distinguished by the exertion of the highest talents, and by the exercise of every virtue that can make a man respected and beloved.

His body was deposited in the crypt, or vault, next to that of Dr. Newton, Bishop of Bristol, and close to the tomb of Sir Christopher Wren. Never, says the author of the Testimonials, was a public solemnity conducted with more decorum, dignity, and respect.

A marble statue to his memory was afterwards placed in the body of the Cathedral. It is one of Flaxman's first and best works of the kind, and represents the illustrious President of the Academy holding his discourses in his right hand, and pointing to a pedestal, with a medallion of Michael Angelo. It was erected at the expense of his niece, Lady Thomond, at the cost of one thousand two hundred pounds.

Sir Joshua's fame did not terminate with his life; and, although Walpole preferred the female portraits of Ramsay, and Lord Thurlow thought Romney a better painter than Reynolds, posterity has passed a very different decision. His pictures have steadily increased in value, and sold for higher prices than those of any other English artist.

The sale of the Marchioness of Thomond's pic-

tures, in 1821, contained the largest number of Reynolds's works that had been brought to the hammer, and consequently excited an unusual degree of interest. The high prices for which many of them were purchased gave very general satisfaction, and Haydon considered it a most triumphant fact, calculated to encourage the arts in this country.

He says, in reference to this sale, "I have gained immense knowledge by an examination of these pictures." He also avowed his preference of the *Charity*, one of the designs for the New College windows, to any of the larger productions. "It may take its place," Haydon triumphantly exclaimed, "by the side of any Correggio on earth;" and the large sum given for it by Lord Normanton justified his preference. Next to this he thought the *Piping Shepherd* one of the finest emanations of the painter's genius; and he persuaded Mr. (afterwards Sir George) Phillips to buy it for four hundred guineas; "but it is worth," says Haydon, "a thousand. It is the completest bit of a certain expression in the world—a thing I could dwell on for ages."

Every year, in fact, seems to add very greatly to the esteem in which Sir Joshua's best pictures are held. The *Strawberry Girl*, for which Lord Carysfort paid fifty guineas, in 1774, cost the Marquis of Hertford two thousand one hundred guineas, at Mr. Samuel Rogers's sale, in 1856; and the picture of

Puck, or Robin Goodfellow, was sold at the same sale, to Earl Fitzwilliam, for nine hundred and eighty guineas, having been originally painted for one hundred, and bought by Mr. Rogers, in 1805, for two hundred guineas.

The portrait of Miss Penelope Boothby was sold, at Mr. Phillips's auction rooms, in 1851, for two hundred and ninety guineas, and again, in 1859, for one thousand one hundred guineas, to Lord Ward.

The portrait of Miss Bowles, for which Sir Joshua received fifty guineas, in 1776, was bought by the Marquis of Hertford, in 1850, for one thousand and fifty guineas.

The Age of Innocence, now in the National Gallery, was bought at the sale of Mr. Harman's pictures, in 1844, by Mr. Vernon, for one thousand five hundred and twenty guineas; and, still more recently, the portrait of Miss Ridge,⁹ which was sold at Lady Thomond's sale, in 1821, for thirty-two pounds eleven shillings, has been purchased, in 1859, by the Marquis of Lansdowne, for five hundred guineas; and the picture of Mrs. Hoare and child was bought by the Marquis of Hertford, in the same year, for two thousand five hundred and fifty guineas, being the largest price ever given for a portrait, and four hundred and fifty guineas more than

⁹ Miss Ridge, the daughter of Councillor Ridge, mentioned in Goldsmith's poem of *Retaliation*.

was given for the *Strawberry Girl*, at Mr. Rogers's sale.

Many of Reynolds's early pictures retain all that richness of colour and glorious gemmy surface, for which he was famous, as well as most of his later productions. At Mount Edgcumbe there are specimens of his youthful pencil, of his manner after he returned from Italy, and of his more mature age. He lived to paint three generations of that family, and they are well worthy of the artist's study. Some of the portraits he painted, "*nel mezzo del cammin di sua vita*," have unfortunately faded, and not a few have been destroyed by injudicious cleaning. The Rev. Wm. Mason imputed the fading of his pictures to the too liberal use of *lake*, a manner of colouring which he says he may have followed from reading Leonardo da Vinci's Treatise on Painting.¹ When Northcote endeavoured to persuade him to abandon such fleeting colours as lake and carmine, and to use vermilion instead, he replied, "I can see no vermilion in flesh." He, however, did adopt it in his later works, which, perhaps, accounts for their greater durability. Mason tells us, that Sir Joshua once bought of a foreigner a parcel, of what he thought was genuine *ultramarine*; but it turned out to be a fictitious pigment, and changed into a muddy green. Such changes, however, may arise,

¹ Rev. W. Mason's Observations on Sir Joshua's Method of Colouring, &c. London: J. Russell Smith. 1859.

not from any failure in the pigment itself, but from the use of drugs in cleaning, or by the varnish, which has been afterwards put upon them, turning yellow; for it is obvious that any yellow glazing put on blue must have the effect of turning it green.

In cleaning, all the glazing, or transparent colours which Sir Joshua used, to give tone and richness to his pictures, have often been removed altogether, even down to the dead colouring, and then it is no wonder if a coat of varnish should turn green, where blue or grey has been used as a dead colour. Some, however, deny that such a thing as glazing existed, and, consequently, in removing what they consider dirt and varnish, they remove every particle of richness of tint; and "no works," says Burnet, "have suffered more in this respect than Sir Joshua's, many having been cleaned down to the preparation for glazing; and, when pointed out as examples of this destructive course, it is impudently asserted that his colours have fled."

Reynolds may have been, in some measure, instrumental to this destruction of his own works; for, in his second discourse, he says, "I must inform you, that old pictures, deservedly celebrated for their colouring, are often so changed by dirt and varnish, that we ought not to wonder if they do not appear equal to their reputation in the eyes of inexperienced painters." It is true that age may

give a certain value to pictures, although it is questionable whether it really adds to their beauty. We can scarcely believe that the old masters painted more to please the eye of future generations, than the contemporaries for whom they worked ; and the painter himself must certainly be the best judge whether the mellowness of age or brilliancy of colour were most desirable for the effect he intended to produce, as he might easily have deadened his colours, if he had wished to do so. Upon this subject, Haydon has recorded a conversation with Wilkie :

"We talked," he says, "of the effect of time, and both agreed that Titian painted his pictures to please his own eye, and never considered how they would look one hundred years hence. He (Wilkie) told me that Northcote said, 'If Sir Joshua had known the effect of time on his pictures, he would have painted differently;' but I do not think so, nor did he. Sir Joshua could not have painted otherwise. Was not his *Heathfield* as fine when it was first painted as it is now? He was a great man ; and I think Reynolds, Hogarth, Wilson, Gainsborough, and Wilkie keep their ground. The English school will rise."

I shall conclude this essay with the remarks of Richard Duppa (author of the life of Michael Angelo), who says, "Sir Joshua's education was not strictly academical, nor, to any extent, did he ever cultivate the elementary principles of de-

sign, and he constantly regrets his want of facility in designing the human figure. That his powers were great, in whatever way they were employed, will be readily acknowledged, and his taste was too refined, and his judgment too correct to tolerate defects which were not counterbalanced by some advantages. In pursuing his studies when abroad, his time was not spent in making servile copies, but in contemplating the principles of the great masters, —following them in the same road, but not in the same steps,—and no man ever appropriated to himself, with more admirable skill, their extensive and varied powers. As he was among the most enthusiastic admirers of Michael Angelo, it has been thought difficult to account for his unbounded admiration of a man whose works are so different from his own: but imitation, in the common sense of the word, is not to be sought for in any of Sir Joshua's works. Michael Angelo, like Dr. Johnson, taught him to think; and it was not by imitation, but by contemplating the principles of the great masters, that his own works became celebrated above those of his contemporaries. The style of Michael Angelo he endeavoured to apply to his own practice; and in his familiar and playful subjects he has given an air of graceful dignity, by having that painter constantly before him in his imagination. • *A Lady of fashion playing with her child on her knee*; his *Charity*, in the Oxford window; *Mrs. Siddons*, as

the Tragic Muse; his *Count Ugolino*, all find their prototypes in the lunettes of the Sistine Chapel. It was from constantly thinking of Michael Angelo that he dignified his own style; it was from considering how he would have treated the same subject, of whatever nature it might be, that gave a tension to his thoughts, and roused his powers to more elevated conceptions."²

When Wilkie, Phillips, Hilton, and Cook were contemplating *the Last Judgment*, in the Sistine Chapel, all of them standing upon a high scaffolding, half-way up the picture, and holding on by one another's shoulders, Wilkie says, on my asking my companions whether Sir Joshua Reynolds was justified in his professions of admiration for Michael Angelo, they all replied by pointing out the resemblance in heads and figures, and even in groups and hues of colour, to portions of this great work; and one and all declared that, in his recorded wish, that the name of Michael Angelo might be his last words from the chair of the Academy, he was and must have been sincere.³

The colouring of Sir Joshua, which has been deservedly the subject of the highest admiration and praise, has also been a familiar topic of animadversion and censure. But, since the exhibition of his works at the British Institution, in 1813, the

² See Duppa's *Life of Raffaello*.

³ *Life of Wilkie*, vol. ii. pp. 193.

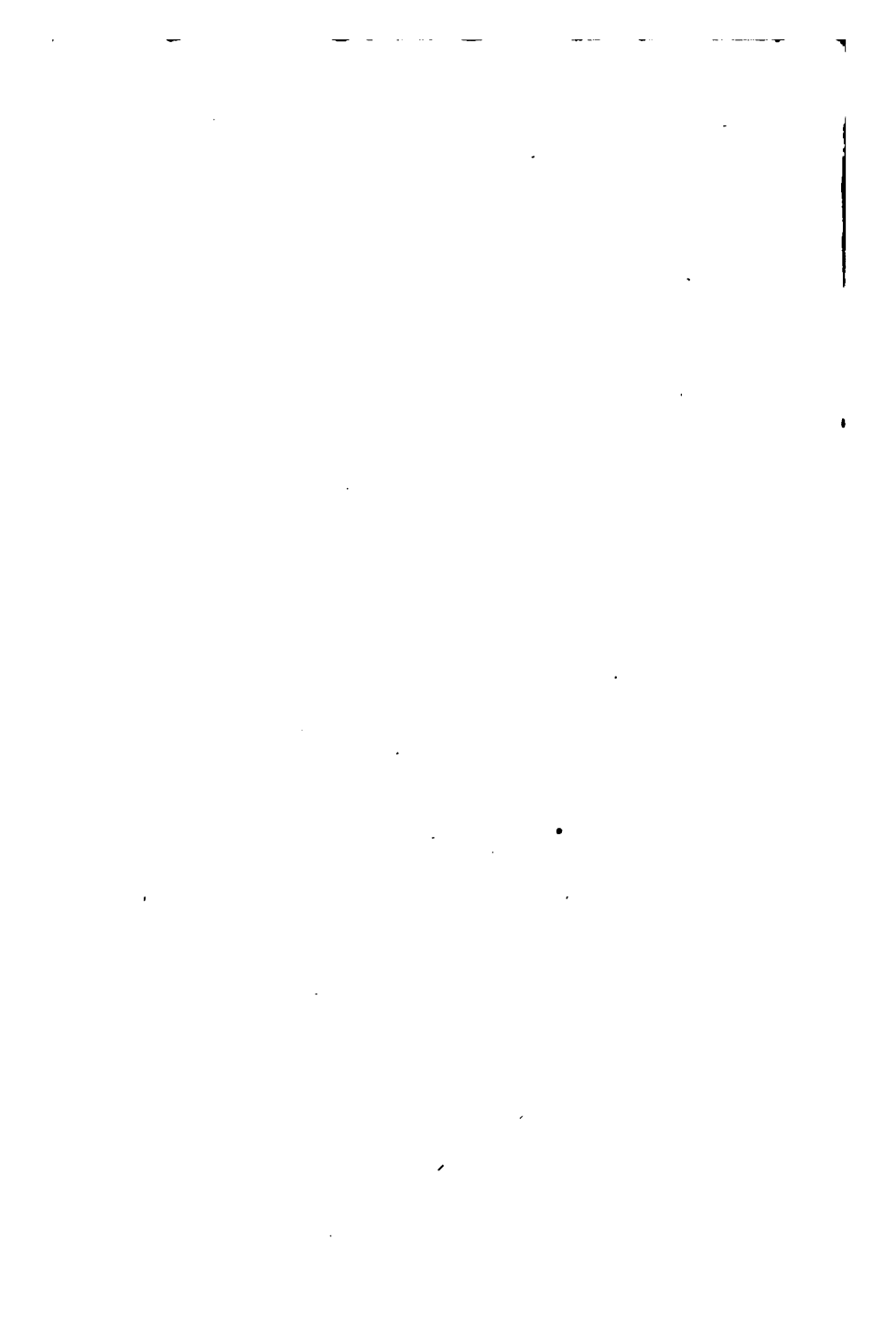
evanescent property of his colours have not been so much dwelt upon, and his works have never been in greater estimation than they are at the present time. In the pursuit of excellence he was certainly not content with treading in a beaten path ; and, as he always thought for himself, so he was constantly inventing new methods of practice. That he was sometimes unsuccessful cannot be denied ; but it is no exaggerated praise to say that, as long as the true principles of art are admired, his faded pictures will be found to possess a superiority which has not often been equalled by the best productions of the British school.

APPENDIX.

Page 29. The Trustees of the Plympton Grammar School are the descendants of Sir John Maynard, serjeant-at-law, and a member of the long Parliament in King Charles the First's reign. He lived to a great age; and when William the Third remarked that he had out-lived almost all the lawyers of his time, "Yes," replied Sir John, "and if your Highness had not come over to our assistance, I should have out-lived the law too."

The representatives of Sir John Maynard were the three daughters of John, second Earl of Buckinghamshire; viz., Harriett, Countess of Belmore, and afterwards Countess of Lothian; Caroline, Lady Suffield; and Sophia, who married the second Earl of Mount Edgumbe.

In the Catalogue of Portraits by Sir Joshua Reynolds I have incorrectly stated that the portrait of Burke, painted for Mr. Thrale, was in the possession of Sir Robert Peel, Bart. It is, I now hear, in the possession of Mrs. Drummond, of Hyde Park Gardens, and was bequeathed to her by Mr. Richard Sharpe, as well as the portrait of Sir Joshua himself.



By the same Editor.

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